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**Deterritorialisations in Pedagogy:
Entangling Practice-as-Research and
Management Learning**

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Submitted for the award of PhD

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Declaration

I declare that this thesis is all my own, original work. The work has not been submitted in part or in whole to any university for degree or any other qualification.

Abstract:

The following thesis creates a conceptual framework out of new materialisms and posthumanisms, to discuss and develop transdisciplinary teaching and learning for higher education settings. It specifically investigates how the disciplines of management studies and theatre and performance studies can come together to produce and enhance new, critical dimensions in the field of management learning. The thesis crafts the conceptual framework from the works of Deleuze and Guattari (1987) and their notion of *detrterritorialisation*, and Karen Barad's (2007) notions of *diffraction*, *material-discursivity*, *agential realism*, and *entanglement*.

Moreover, the thesis both critiques and uses *practice-as-research* to develop its main experimental, pedagogical projects. Practice-as-research is a method gaining steam in theatre and performance studies that combines (and indeed entangles) the kind of research undertaken by the practice of making performance / art with the kind of research more traditional to the academy, in service of producing one overall critical investigation. Thus, different forms of research and knowledge production are implicit in the creation of practice-as-research. Furthermore, artworks created and produced as part of the investigation are given equal weight with more traditional academic thesis writing. Although, due to its length, this thesis is not itself a practice-as-research submission, it does make use of practice-as-research methods in its experimental designs. Furthermore, whilst the main drive of the thesis is towards practice-as-research, other related styles, including practice-based research are considered to provide a more fulsome discussion of the area as a whole.

The thesis concludes that *detrterritorialisation* and *diffraction* can provide the basis for creating new kinds of conceptual framework (described as 'maps') through which management learning can be enhanced by the use of transdisciplinary practices. Such practices are here understood and experimented with in teaching and learning settings via arts-performance, in order create more affective, embodied and material-discursive approaches to complex and critical issues in management studies contexts.

Chapter 1: Contexts, Realities and Diffractions in Pedagogy

Pedagogical Difference: Stories, Blueprints, Performances

This is a thesis about differences, diffractions and deterritorialisations. It details the processes, diffractions, and dissonances of practice-based experiments in higher education pedagogy – specifically, through discussions of inter- and transdisciplinary, hybrid and performative encounters between management learning and theatre and performance studies. Rather than act as a diagnostic apparatus alone, exploring criticality in management learning without thinking about *practice*, the thesis details and analyses a number of pedagogical investigations and projects which provide alternative ways of *practicing* management pedagogy in ways that attempt to radically reimagine some current modes of learning.

As such, the following chapters operate as a platform to discuss pedagogical investigations that propose new arts-based frameworks for working with transdisciplinary approaches to management learning. The primary research pull in this direction comes from recent literature in management learning that cries out for new pedagogical approaches to be explored – approaches that aim to enhance the creative and critical dynamism of management based pedagogies as a whole. Indeed, as Baker and Baker suggest on the subject of contemporary management learning, “Is it time to completely rethink what we are doing?” (2012, p. 704)

How does this thesis propose to engage with this remit? By employing the following:

- Critically evaluating what knowledge is through rhizomatic¹, new materialist² and posthumanist³ frameworks that problematise how knowledge is constructed, how it ‘flows’ and how it relates to practice.

¹ Although all terms will be discussed in greater detail further along in the thesis, in brief, *rhizome* is a term used by Deleuze and Guattari (1994) to describe non-linear, laterally organizing phenomena.

- Discussing transdisciplinarity, specifically how performing arts based styles of teaching and learning can work in a management learning context.
- Developing the burgeoning tradition of *practice-as-research* – a recent field in the area of performance studies - and how it can enhance knowledge-making practices for transdisciplinary contexts
- Detailing a suite of experimental projects undertaken at Warwick Business School that make practical use of the theoretical pedagogical developments discussed, and analysing the findings to make the case for timely, relevant pedagogical change
- Offering pedagogical ‘maps’ or guidelines for the practice of teaching and learning in higher education contexts

Although the thesis will engage directly with the above, before proceeding with this, it is perhaps necessary to expand upon the question of **why**. Why should management learning pedagogy be re-imagined? Are Baker and Baker correct in their above quoted remark? There is perhaps a rising dissatisfaction with the way universities engage with teaching, learning and research at present as a whole, so before moving on to why management learning pedagogy would benefit from such a re-imagining, I will here briefly comment on some of the broader shifts taking place in the landscape of contemporary UK higher education in order to situate the discussion in context.

² New materialisms comprise of a range of theories that place *matter* in a position of importance to the development of critical theories about how reality unfolds. New materialisms often suggest that matter is ignored in critical approaches to the world. As Coole and Frost (2010) suggest, “We now advance the bolder claim that foregrounding material factors and reconfiguring our very understanding of matter are prerequisites for any plausible account of coexistence and its conditions in the twenty-first century.” (p. 2)

³ Posthumanism refers to a range of theories that suggest that phenomena considered ‘non-human’ are not simply passive ‘stuff’ but have their own kind of agency (Bennet, 2010). Decentring the human and indeed humanistic approaches to the development of theory and practice to include notions of different kinds of nonhuman agency (including the agency of objects, environments and multiple species), posthumanism radically reconceives the way we understand how the human / non-human divide gets made.

Frameworks

In the UK, the recent introduction of the Research Excellence Framework (REF) and now the proposed Teaching Excellence Framework (TEF), have received mixed responses from university sector stakeholders, pointing to a rising dissatisfaction with these frameworks' impact on teaching, learning and research in higher education as a whole. Indeed,

critics of the REF had likened it to an uncontrollable beast in some form or another: “a Frankenstein monster” and a “Minotaur that must be appeased by bloody sacrifices” ... responsible for a “blackmail culture”, “a fever” and a “toxic miasma” which hangs over our campuses’

(Wilsdon, 2016, cited in Murphy, 2016, p. 2)

In slightly less dramatic terms, other concerns have included REF's ‘impact agenda’, which,

highlight[s] the effects of the REF's linear focus, and, crucially, the types of alternative narratives it silences. This “silencing” does not imply that alternative narratives are rendered impossible, but rather that they are difficult to articulate as ‘safe’ options within the existing framework.

(Ni Mhurchu, McLeod, Collins and Siles-Brugge, 2016, p. 2)

What the above authors contend is that, apart from the metrics related to publication outputs – a “beast” in their own right - focussing on proving *direct impact* on communities undermines the complex way that knowledge flows. This understands the impact of knowledge as something that can be attributed to a clear source *and* simultaneously that can prove itself and its worth in ways directly apparent (for example, at its best in quantifiable terms, such as raising the profits of a company via a patent). This acts in contrast to understanding knowledge as something that benefits from not always adhering to linear structures – particularly where remits might include re-imagining, re-thinking,

or analysing complex problems creatively. Indeed, the current construction of the discourse on impact in the REF,

(unintentionally perhaps) implies ‘more of the same’ with little emphasis on the need to rethink or question the way we already think about impact. Indeed, while the subpanel report is ‘impressed’ with existing structures in place to support and nurture direct, intentional, linear impact among ECRs [Early Career Researchers], it makes no mention of the need to support atypical, experimental, non-linear fragmented (and so on) forms of impact. We find this alarming as it bypasses the question of complexity or alternative-ness within the idea of ‘impact’ itself.

(ibid. p. 10)

The proposed introduction of the TEF suffers from similar problems. How can quality teaching be directly measured? The TEF suggests that measures will act as proxies for excellence in teaching and learning, and thus be *indirect* in character. As stated in the government’s Third Report session of 2015/16, “In the absence of any agreed definition or recognised measures of teaching quality, the Government is proposing to use measures, or metrics, as proxies for teaching quality.” (p.6) The problem with these, as stated further along in the report, is that it is in the “absence of any agreed definition on what constitutes good teaching in higher education” (ibid.) measuring graduate destinations, student retention and high scores on the National Student Survey (NSS) have become the current proxies for “quality”. The report itself suggests that these proxies create at best doubtful approaches to the scoring of ‘good teaching’ as numerous other factors may contribute to these – such as student or family wealth, gender, regional economies, university experience, discipline and even the very fact that scoring highly on student satisfaction questionnaires is both open to gaming and not necessarily indicative of quality teaching. (ibid. p.7)

Furthermore, though the introduction of TEF as something separate to REF does perhaps focus attention on the need to re-imagine, or re-focus attention on improving teaching and learning quality in higher education, it also perhaps

contributes to the idea that good teaching and good research are not mutually co-producing – a subject which this thesis will significantly address in the upcoming chapters.

Recent policy proposals in the November 2015 Higher Education Green Paper (2015) regarding the proposed introduction of an assessment framework for teaching (the so-called Teaching Excellence Framework) could lead to developments where various links between teaching and research could be further prised apart, as their separate forms of assessment become entrenched.

(Ni Mhurchu, McLeod, Collins and Siles-Brugge, 2016, p. 8)

So, these brief comments on the effect of new policies on the shaping of the landscape of higher education perhaps indicate that the following few issues are emerging at national level:

- Higher education in the UK is undergoing huge, tectonic shifts at the level of policy, which are having controversial consequences on how the sector is being re-imagined.
- The impact agenda taking shape as part of REF is creating a climate where direct impact, that is impact that is linear and whose sources, agendas and manifestations, are easy to trace and attribute even before the work has begun, are being favoured over understanding knowledge as a nonlinear process. This is subsequently reconceiving academic knowledge-making as a linear process, rather than a hybrid or rhizomatic one. It also is perhaps in danger of systematically removing incentive (via funding) for researchers to create truly experimental research, whose outcomes may not necessarily be entirely predictable before the project even starts. It is important to note, however, that impact is only one dimension of research and does not necessarily preclude other kinds, such as the experimental.
- By using proxies to indicate ‘quality teaching’, the proposed TEF creates – self-admittedly – insufficient signs of the very thing it is attempting to measure. (I would further add that this shows the inefficiency of measurement to evaluate what ‘quality teaching and learning’ actually is.)

Startlingly, the proposal is that university funds are to be awarded according to satisfying these measures, thus creating a curious climate for the re-imagining of teaching and learning: teaching is measured according to insufficient proxies, thus the question might be begged, in this remit are we really measuring teaching at all?

- Lastly, the splitting of REF and TEF into separate bundles further divorces the link between research and teaching, creating a wall of separation that may diminish the development of research-led teaching.

The very broad-brushstrokes mentioned here are thus contributing to the creation of a particular kind of view on knowledge and knowledge-making in the academy in the UK, at a time when the clear change of policies at national level are forcing a re-imagination of teaching, learning and research in higher education. Measurability, linearity and separability characterise much of how knowledge is being understood and created. In contrast to this rising trend, this thesis conceives of knowledge in very different ways, using posthumanist, new materialist and rhizomatic ways to capture, momentarily, a working model of knowledge. Thus, it speaks more directly to those currently dissatisfied with what is happening in the landscape of higher education and offers new perspectives on knowledge-making, growing these through the practice-based projects discussed, in order to contribute to the development of more inclusive and complex approaches to teaching and learning.

Why should management learning, specifically, benefit from a re-imagining of knowledge in these kinds of ways, particularly when the trend in policy is going the other way? As Ann Cunliffe puts it,

Criticisms of management education often address the consequences of its emphasis on a normative approach to learning (Roberts, 1996). Many authors argue that by advocating the systematic application of theory and techniques to every situation, traditional approaches to management education fail to consider that practitioners deal with ill-defined, unique, emotive and complex issues. As a result, management education does not

deliver what it promises, nor does it help society solve its problems
(Schon, 1983: 39).

(Cunliffe, 2003, p. 35)

What Cunliffe is perhaps suggesting, is that normative, theoretical approaches that understand knowledge as something separate to the world of engagement (indeed of impact outside of academic communities alone) don't quite hold their own. Considering "ill-defined, unique, emotive and complex issues" requires a more complex approach to how those issues emerge, and arguably to how knowledge and practice are intimately tied together, rather than being entirely separable entities, conceived of separately, occupying separate territories, and scored, measured and funded according to different criteria.

So, how might knowledge be better conceived? Over the course of the thesis I discuss and blend some main theoretical concepts to develop an inclusive, and robust approach to understanding knowledge in ways that allow for a more complex approach to how knowledge works, and therefore how more appropriate approaches to teaching and learning might be created. The main concepts I use are listed here below:

- *Deterritorialisation* (via Deleuze and Guattari)
- *Diffraction and Performativity* (via, but not exclusively, Karen Barad)
- *Material-discursivity and Entanglement* (via Karen Barad and Donna Haraway)
- *Agential Cuts* (via Karen Barad)⁴

The reasons for using these concepts to help develop the somewhat radical approach I take to pedagogy are as follows: each respectively understands knowledge as something that is always-already *in process* – that is, knowledge is created continually and so is always *in flow*; each, in their own unique way

⁴ The concepts listed here are discussed directly in chapters One, Two and Three and interwoven throughout the thesis as a whole.

allows for a more *material-discursive*⁵ approach to knowledge and so helps to close, if not re-think the idea that a gap necessarily exists between theory and practice in knowledge-making; each respectively suggests that knowledge is more participatory in its nature – that is, it is not comprised of separable, pre-existing units that can be taken ‘off the shelf’ as it were and fitted to a situation, rather knowledge itself is deeply entangled with how it is practiced. However, each does bring its own unique and precise quality to the ways these subjects are investigated.

A Brief Investigation of Some Main Terms

Deterritorialisation:

Deleuze and Guattari use the word *deterritorialisation* to investigate how bodies, organisms, or organisations resist fixity. *Deterritorialisation* is a process by which systems demonstrate their creativity by freeing up relations that have been coded into rigid meanings, and reordering them into new organisations. This is a process of *decoding*, which “strike[s] out at the self same codes that produce rigid meanings as opposed to translating meaning” (Parr, 2005, p. 68). Thus *deterritorialisation* is a process that destabilizes or disrupts meanings, rather than something that sets out to produce a translated, correspondent or commensurate meaning.

This is why *deterritorialisation* as both a concept and process forms the spine along which the pedagogical investigations of this thesis are discussed. It allows for engaging with a system of fixities, in this case performance-based management learning pedagogies, by re-imaging them through processes of destabilization drawn from arts and practice-as-research⁶ pedagogies. This is not to provide a mode of translation, in other words, to decode and recode

⁵ In brief, this refers to Barad’s notion that the material and the discursive are not distinct but are entangled. This concept is dealt with more fully in the section below.

⁶ This is discussed in great detail further along and in the following chapters. Briefly, practice-as-research combines more traditional academic research with studio arts styles of practice on the basis that the creation of an artwork *produces* and entails its own kind of critically relevant knowledge.

within an interdisciplinary system without causing too much disruption to disciplinary fixture itself. Rather, the idea is to provide a way of thinking and practicing within the inherent creativity (or *lines of flight* as Parr terms them) of a system itself – a system that is constantly de- and re-territorialising itself in its constitutive production. A line of flight “is a path of mutation precipitated through the actualisation of connections amongst bodies that were previously only implicit that release new powers in the capacities of those bodies to act and respond”. (Parr, 2005, p.145) These lines of flight act to *detrterritorialise* from within the system (or assemblage), mutating it into something that differences itself from the previous form. This is not to postulate a subversion from an *original*, but rather, expresses a continual, creative flow of differencing in-process.

In Deleuze and Guattari’s approach to phenomena, they “prefer to consider things not as substances, but as assemblages or multiplicities, focusing on things in terms of unfolding forces – bodies and their powers to affect and be affected – rather than static essences.” (ibid. p. 145) Whilst these assemblages are understood by Deleuze and Guattar as made up of different organising processes that permit varying levels of de- and reterritorialisation, the line of flight is unique as it “can evolve into creative metamorphoses of the assemblage and the assemblages it affects.” (ibid.) Thus, lines of flight are a vital part of the process of detrterritorialisation: they provide the possibility of rupture by releasing the disruptive, mutating powers of the assemblage that already *inhere* within it.

Taking this train of thought a little further,

[A]rt at its most creative mutates as it experiments, producing new paradigms of subjectivity. What this means is that art has the potential to create the conditions wherein new connections and combinations can be drawn – socially, linguistically, perceptually, economically, conceptually and historically.

(ibid. p 147)

I would add to this broad list that art also creates the conditions for new materialities to evolve. Thus, by working with Deleuze and Guattari's notions of lines of flight and deterritorialisation in combination with theories emerging in posthumanist and new materialist discourses I aim to provide a robust approach to developing transdisciplinary, arts based pedagogies for the enhancement of management learning.

The act of introducing arts based pedagogies, such as practice-as-research (henceforth, PaR) *deterritorialises* management learning in practice. Simultaneously, it also deterritorialises the arts by bringing them into relation with social science. The moment both start operating and relating via each other's systems, they produce mutations, distortions, disruptions that no longer function at the level of an us/them binary – where each discipline retains its territory despite encountering the other - but unravel the borders imposed by such disciplinary boundaries. Rather like Deleuze and Guattari's Professor Challenger who merges and mutates bodies and disciplines in *A Thousand Plateaus*, it is possible to imagine that "flows of deterritorialisation go from the central layer to the periphery, then from the new centre to the new periphery, falling back to the old centre and launching forth to the new." (Deleuze and Guattari: 1987, p. 60) Thus, deterritorialisation can perhaps be envisioned as a wave: moving, forming, washing, sculpting, drowning, raising and so on. Moreover, de- and re- territorialisation are not opposites, but are necessary parts of one another in the unfolding of an assemblage – or phenomena. "Perhaps deterritorialisation can best be understood as a movement producing change...So, to deterritorialise is to free up the fixed relations that contain a body, all the while exposing it to new organisations." (Parr, 2005, p. 67) However, as soon as deterritorialisation occurs, so does the process of reterritorialisation, as aspects of the assemblage start to segment and solidify – momentarily – into new definitions and forms of territory. Thus, de- and reterritorialisation do not act in a simple binary relationship to each other. Rather they are tied up together, implicit parts of one another in the unfolding of a phenomenon.

Deterritorialisation, in its processes and becomings, might be misinterpreted as creating a tool that is used *only* to mirror in a binary fashion, rather than to displace fixed systems approaches to creating pedagogy if one places it *opposite* territorialisation. This could of course occur within the flow of deterritorialising processes, as such manifestations may occur as part of the rhizome, however, this kind of use-ability runs away from what this thesis aims to conceptually develop: a pointing to the processes involved in the continual unravelling of fixities. In this case, the notional value of deterritorialisation is perhaps fetishized, ultimately leading towards the creation of concepts and realities that promote fixity rather than flow. This might indeed be the spectre of deterritorialisation in education: the creation of a sleight of hand whereby one simply ends up engaging more with the process of re-fixing what emerges into a conceptual product, rather than addressing ways in which the processes inherent in fixing itself emerge and entangle.

What might occur in this instance therefore is nothing less than a hall of mirrors, an endless cycle of reproduction that generates from a new template rather than that reimagines the processes of ordering, organising and constituting that lie inherent within. Such a hall of mirrors might be expressed as a coding of the pedagogies generated through deterritorialising processes into uncritical or 'off the shelf' formats that are *grafted onto* a syllabus, rather than used as an apparatus by which new forms and formulations might be reimagined *within* the syllabus and that act to radically de- and re- compose knowledge making when viewed through a deterritorialising lens. The shift of emphasis here is small: although pedagogies and curricula are created along the way, I propose that the work of deterritorialisation lies in developing *processes within* knowledge making rather than uniform *products without*.

As Parr (2005) suggests,

[T]erritorialities are shot through with lines of flight testifying to the presence within them of movements of deterritorialisation and reterritorialisation. In a

sense [territorialities] are secondary. They would be nothing without these movements that deposit them.

(ibid.p. 67)

Thus, in this mode, knowledge is understood as acting *performatively*. It is not a finite, coded product, a *thing* that a craftsperson might effectively chip and chisel away at that captures truth, and that might be packaged, delivered and re-sold on the ever-hungry education market. Rather knowledge is seen as a *process* that is inherently *entangled* with the material, the social, the political and the discursive. Thus, the pedagogical investigations that follow in this thesis conceive of knowledge as *rhizomatic*, organising laterally, constantly open to de- and re-territorialisations. Knowledge is embodied and entangled. It brings about the phenomena it studies, and is simultaneously brought about as part of those phenomena. It is not inherently universal, unitary or uniform. Here, the notion that knowledge is ever fully formed and complete is unravelled, indeed:

When taught and used as a *thing* made, knowledge, the trafficked commodity of educators and producers of educational media, becomes nothing more than the decomposed by-product of something that has already happened to us.

(Ellsworth, 2005, p. 1. Italics mine)

This thesis combines theoretical developments postulated by writers including Deleuze and Guattari, Donna Haraway, and Karen Barad, in service of creating a thought experiment – a *prism*, if you will - via which new forms of pedagogy might be brought about that radically enhance the burgeoning discipline of management learning. This is undertaken in service of engaging with a more performative, participatory and creative iteration of the discipline. Although I am aware that this approach to pedagogy is alternative, I will attempt to show throughout the thesis and its attendant projects how it may be relevant to the development of management learning.

Diffraction and Beginning to Work with Karen Barad

If the above engagement with deterritorialisation and how I understand it in terms of this project seems a little *diffraction* to those with prior knowledge of Karen Barad's work – that is, understood via the lens of *diffraction* postulated by Barad and Donna Haraway in their many works on material feminisms, that is because...*it is*. Understanding Deleuze and Guattari's *deterritorialisation* through this lens arguably zooms in on some of its principles by means of physics, biology and material feminist critique. It provides opportunities to develop interesting accounts and methodologies by which disruptive and differencing agencies can be glimpsed at work/play *within* the deterritorialisation. Indeed, as Iris van der Tuin states,

In spite of Haraway's irritation with Deleuze, we can gloss via Deleuze that Haraway wanted '[d]ifference [to] be shown *differing*'. Hence Deleuze's Bergsonist terminologies...speak intimately to Haraway (and diffraction).

(Van der Tuin, 2014, p. 234)

Showing the process of "difference *differing*" is important because it allows for those processes to be studied and worked with – here in service of developing practice in higher education. Working with these concepts also allows more inherently new material feminist discourses airtime within the flow of the pedagogical developments postulated throughout the thesis, bringing voices, bodies, and materialities that may otherwise remain ghostly and marginal into the frame.

So, diffraction puts the materialisations of processes *within* at the fore. This means that instead of focussing on finished products and how they *inter*-act – in space, time and in matter (where matter is understood to form a distinct body that pre-existed our interaction with it), the focus is placed on the way that space, time and matter themselves emerge and are entangled to produce the phenomenon. If mirroring is to be treated with a healthy degree of scepticism, as argued above, then diffraction provides an alternative way to theorise the entangling of differences that come (in)to *matter* as an effect. As Barad states,

Diffraction is a mapping of interference, not of replication, reflection, or reproduction. A diffraction pattern does not map where differences appear, but rather maps where the *effects of difference* appear.

(Barad, 2014, p.172. Italics mine.)

What Barad suggests here, is that she conceives of differences as flows occurring within phenomena, rather than in a more traditional subject/object binding.

Binaries become displaced or even erased in her work as:

[T]he pair is no longer outside/inside, that is to say, objective vs. subjective, but something between inside/inside...Difference is understood as differencing: differences-in-the-(re)making. Differences are within; differences are formed through intra-activity, in the making of 'this' and 'that' within the phenomenon that is constituted in their inseparability (entanglement).

(ibid. p.175)

Thus, the “effects of diffraction” can be seen in cuts that are made to create or (re)make ontologies that emerge within the entanglement. Instead of conceiving of separated entities ‘inter-acting’ to form new products/bodies/identities/wholes, Barad talks about processes of “intra-action”, where the separability of discrete entities is not presumed as it is in the term “inter-acting”, which suggests two or more finite objects meeting (as in inter-disciplinarity, for example). In short, ontology is always open to new configurations. How? Via diffracting processes.

Examining the implications of diffraction and its attendant principles from her home discipline of quantum physics, Barad turns to a feminist approach to difference merged with the Derridean concept of *hauntology*. “Physics has always been spooked” (ibid.), she asserts. The ‘spookiness’ is contained in entanglement itself, where several constituents usually considered separable are actually acting with/in the present. Thus,

That which is determinate (e.g. intelligible) is materially haunted by – infused with – that which is constitutively excluded (remains indeterminate, e.g.,

unintelligible). To witness the dispersion of the wavepacket is to see the force of indeterminacy in action. The self doesn't hold; the self is dispersed in an un/doing of self as a result of being threaded through by that which is excluded. There is no absolute outside; the outside is always already inside. In/determinacy is an always already opening up-to-come. In/determinacy is the surprise, the interruption, by the stranger (within) re-turning unannounced.

(ibid. p.178)

These hauntings constitute pasts, presents and futures (time), and multicoded environments (spaces), which in turn produce entangled materialities (matter) as an effect of "cutting" by agencies of observation occurring *within* the flow (not from an agency above, aside or *without*). This is why she uses the term "spooked" – because exclusions, or cuts, form a vital part of the creation of a phenomenon. Whatever is cut away, still haunts the phenomena. Furthermore, this process also creates the conditions for an enabling of an innate responsiveness in the present where the effects of diffractive processes are continually open to change, new cuts, new dispersions, new in/determinacies. Barad argues that a powerful form of responsibility emerges through space and time and matter, enacted from within the dispersed, differencing and continually re-turning self. This is a responsibility to the entanglements and entangled others that diffract through the self – the traces of hauntings that are always-already part of constituting a present identity. Thus, rather than losing the ability for agency, responsibility or ethical activity in entanglement (and how vastly overwhelming a glimpse of an entangled universe might be), a person (or becoming-self) is always-already engaged in creating constitutive change from *within* the entanglement. In straightforward terms:

Responsibility is not a calculation to be performed. It is a relation always-already integral to the world's ongoing intra-active becoming and not-becoming. It is an iterative (re)opening up to, an enabling of responsiveness. Not through the realization of some existing possibility, but through the iterative reworking of im/possibility, an ongoing rupturing, a crosscutting of topological reconfiguring of the space of response-ability.

(ibid. p.183)

Thus diffraction, indeed speaks intimately to deterritorialisation. What it lends to the concept is a (perhaps overwhelming) depth of perception to the actual processes of differencing taking place within the deterritorialisation. These differences include entanglements, hauntings, intra-activities and agencies of observation that form the ontology of spacetime-matter:

Each grain of sand, each bit of soil is diffracted/entangled
across spacetime. Responding – being responsible/response-able – to
the thick tangles of spacetime-matterings that are threaded through
us, the places and times from which we came but never arrived and
never leave is perhaps what re-turning [turning again] is about.

(ibid. p.184)

Material-Discursivity and Performativity: Working Deeply with Barad's Concepts

In her 2007 work, *Meeting the Universe Halfway*, Barad asks, "How did language come to be more trustworthy than matter? Why are language and culture granted their own agency and historicity while matter is figured as passive and immutable, or at best inherits a potential for change derivatively from language and culture?" (Barad, 2007. p. 132) This challenge arises out of a problematising of the power of textuality (and other such representationalist ways of exploring ontology), which, although highly illuminating in terms of examining human-centred flows of power, often end up rendering matter mute, as something inscribed *within* language itself rather than in possession of its own inherent capacity for agency. Barad takes a more posthuman approach, challenging the human-centred view of matter as passive by introducing notions of *performativity* that resist the postmodern tendency towards turning all *things* into a *matter* of language and discourse.

[P]erformativity, properly construed, is not an invitation to turn everything (including material bodies) into words; on the contrary, performativity is precisely a contestation of the excessive power granted to language to determine what is real... The move toward performative alternatives to representationalism shifts the focus from questions of correspondence between descriptions and reality (e.g., do they mirror nature or culture?) to matters of practices/doings/actions. I would argue that these approaches also bring to the

forefront important questions of ontology, materiality, and agency, while social constructivist approaches get caught up in the geometrical optics of reflection where, much like the infinite play of images between two facing mirrors, the epistemological gets bounced back and forth, but nothing more is seen.

(ibid. p. 133-5)

Thus, rather than remain potentially trapped in a representationalist's 'hall of mirrors' that imbues language and Culture with the power of materialisation via multiple reflections that produce ontologies, matter can be understood not as an end point or product of language and discourse, but rather as in possession of its own actively engaged, performative and materialising processes. Importantly, such a move does not seek to privilege matter over language, but shifts the focus from the binaries language/matter; nature/culture etc., towards a more entangled way of imagining ontology. Such an entanglement produces a material-discursive approach, where both materiality and discursivity are mutually active in the constitution of Being, rather than separable functions or simply products of one another in a linear sequence that builds up identity in time.

This approach creates an inherently inter- if not transdisciplinary critical framework that considers how matter and discourse merge and congeal to form being (or perhaps *becoming*) in an *intra*- rather than *inter*-active flow. If we follow disciplinary habits of tracing disciplinary-defined causes through to the corresponding disciplinary-defined effects, we will miss all the crucial intra-actions among these forces that fly in the face of any specific set of disciplinary concerns. What is needed is a robust account of the materialization of *all* bodies—"human" and "nonhuman"—and the material-discursive practices by which their differential constitutions are marked.

Thus, a move occurs away from envisioning matter as a container that passively awaits inscription, *or* that is produced solely *by* the inscription of Culture/ language/ discourse. Instead, the material-discursive understands that ontologies are entanglements of the materiality of *stuff* with the inscription of

discourse where these forces are co-creative and deeply relational. Indeed in *Quantum Anthropologies*, Vicky Kirby states that “Entanglement suggests that the very ontology of the entities emerges *through* relationality: the entities do not pre-exist their involvement.” (Kirby, 2011, p. 76)⁷

Understanding matter and discourse as entangled and mutually producing creates the critical conditions for engaging with the world and questions of being through an “onto-episteme-ology” (Barad, 2003. p.819) – a philosophy of the practices of knowing-in-being. Thus, the complex flow of power in discourse does not simply act out in matter, but matter itself impacts, not only within itself, but within discourse. Words made into flesh and flesh made into words, both tumbling together into being and whose component parts are not and *have never been* separable parts meeting and combining, but are continually shifting in-process.

Discursive practices and material phenomena do not stand in a relationship of externality to one another; rather, the material and the discursive are mutually implicated in the dynamics of intra-activity. But nor are they reducible to one another. The relationship between the material and the discursive is one of mutual entailment. Neither is articulated/articulable in the absence of the other; matter and meaning are mutually articulated. Neither discursive practices nor material phenomena are ontologically or epistemologically prior. Neither can be explained in terms of the other. Neither has privileged status in determining the other.

(Barad, 2003, p.813)

This framework peels back a binary-producing border that cuts the world into seemingly helpful categories and subjects, in order to examine forms of agency that emerge when intra- rather than inter-actions take place. It is important to note that Barad is not suggesting that there is no separability at all, but that an

⁷ In the section below, I discuss why I had become dissatisfied with using Bhabha’s (2004) theory of Third Space – that it still relies on the notion pre-existing, separable units to encounter each other in a more *inter*-active, rather than *intra*-active way. Kirby’s point here speaks to resolve this issue as it is *through* intra-activity that phenomena emerge, not via two or more pre-existing units encountering in a Third Space. However, please see below for a more in-depth account of this.

exteriority-within exists as parts of a material-discursive universe, where cuts emerge locally to form component parts of the phenomena of being occurring. These cuts depend on what might be initially grasped as one component or “cause” which marks the body of another component or the “effect” within the local field of the phenomenon.

Such a marking is understood as an activity of measurement – the power to explain, understand or even exert power via marking – via materially-discursively articulating a difference. Thus, marking, or measuring itself creates the subject/object cut. When viewed as a localised power that is entangled with a number of forces that in turn congeal and impact in flow – for example discursive and non-discursive forces, human and post-human forces - the processes of foreclosure and exclusion implied by differencing, that is, enacting an exteriority or subject/object divide, indeed exist, but are more fluid, dynamic and open to change. So many factors are entangled in the field of a phenomenon, factors that are often silenced or folded in on one another to create simple divisions that help order the world. Not only does entanglement allow for a multiplicity of factors to flow, emerge, submerge, re-emerge and so on as different ontological cuts are made, but this itself renders “sameness” as an obsolete concept. Difference *matters*. Continually. And furthermore, the continual, is never the same. In the words of Donna Haraway:

It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what ties tie ties. It matters what stories make worlds, what worlds make stories. (Haraway, 2013, p. 4)

Agential Cuts

It is hard to separate Barad’s notion of *agential cuts* from what she calls an *apparatus*. Thus, both of these terms will be used together to assist the description of the concept. An *apparatus* used to measure the world or what we might more traditionally call the *object of study*, is in itself one of the primary devices of worlding itself. Thus, an apparatus is a material-discursive tool that enables the production of *agential cuts* – cuts made from within an entanglement that produce the phenomenon (in this context the phenomenon we are engaged

in studying, but Barad's sense is much broader, as will be shown). According to the notion of agential cuts, as an apparatus measures, it does not measure a pre-existent fixity according to the rules of another pre-existent fixity. Rather, the apparatus brings both into being across the entanglement. In this sense, an apparatus is a "boundary-making practice that [is] formative of matter and meaning, productive of, and part of, the phenomena produced." (Barad, 2007, p. 146)

So, central to the making of agential cuts, the apparatus becomes the site of performativity in that it 'marks bodies', scoring them into phenomena that are material-discursive. Barad is at pains to point out that her conception is not quite the same as Judith Butler's account of mattering as it extends beyond the human (and human socio-cultural practices) to include and embrace posthuman performativities along the spectrum of differencing. Further to this, rather than human practices being embodied in apparatuses, apparatuses "are understood as specific material reconfigurings through which subject and object are produced". (ibid. p.148) Thus, "*apparatuses are the material conditions of possibility and impossibility of mattering*; they enact what matters and what is excluded from mattering" (ibid. p. 148, italics in original.)

Rather than re-inscribe matter and materiality within the confines of discursive practices emerging out from a nature / culture, or matter / discourse divide, Barad's notion of the apparatus is overall a posthuman one, levelling the terrain. It is perhaps important to note that Barad focuses on the idea that the cuts made by an apparatus are indeed an intrinsic part of the very phenomena they produce and so entanglement does not 'stop' when a cut is made, rather the 'cut' made by an apparatus – by measurement – renders a material-discursive phenomenon 'visible'. From this standpoint, it is possible to suggest that Barad, here, is creating a kind of deterritorialisation at the heart of matter and meaning. It is the apparatus itself that territorializes flow into subject / object boundaries and not the other way around. In her view, nothing pre-exists, phenomena are produced by agential cuts.

Relating the Terms to the Development of Management Studies

But first, why should conceiving of knowledge in this way be an enhancement to the way knowledge is understood and taught and learned? Why should it be beneficial to understand and develop concepts of knowledge by blending these together and how does this relate to management learning? As Baker and Baker (2012) suggest,

Business education has recently come under fire in the popular press and among academics. The implication from various sources is that business schools have done little to advance the abilities of students to think critically and creatively.

(Baker and Baker, 2012, p. 704)

The reproduction of current forms of standardised knowledge without these critical and creative aspects becomes a cause for dissatisfaction with the terrain of management learning. Indeed, Sutherland states,

Management and leadership educators and practitioners are increasingly disenchanted with traditional (rational, instrumental, economically dominated, realist oriented and 'objectively' analytical) means of development and practice...[requiring a] call for ways of approaching management and leadership education that embrace dynamic, subjective, interactional environments of organisational life in ways that are critical, ethical, responsible and sensitive to the contemporary realities of managing and leading.

(Sutherland, 2012, p.25-26)

Thus far, many of the responses to this "call" have come from the quarters of critical reflexivity and reflection. Indeed,

To date, much of the discourse on critical reflection within the management literature has highlighted the significance of reflective processes to management learning and self-knowledge without offering much enlightenment on how this can be achieved.

(Gray, 2007, p. 495)

Rather than provide an exhaustive account of reflective processes, I will draw on Cunliffe's work to comment on what underpins these and why I have chosen to use Barad's notions including her idea of *diffraction*, rather than use *reflection* to develop this thesis and its attendant projects. Although reflection and reflexive processes have created dynamic and important changes to the ways critical thinking has been developed in management learning in recent years, it still remains very much in the purview of the abstract – it still remains about *thinking about* things, rather than about *thinking and practicing* in embodied, performative and complexly entangled materialities. Whilst problematising how we think about things is crucial to the development of critical research practice, it is perhaps not enough to remain in the linguistic and theoretical realms alone.

Of reflection and reflexivity and its impact on the development of critical thinking, Cunliffe suggests,

[W]e need to go further than questioning the truth claims of others, to question how we as researchers (and practitioners) also make truth claims and construct meaning. This assumes that all research, positivist and anti-positivist, is constructed between research participants (researcher, 'subjects', colleagues, texts) and that we need to take responsibility 'for [our] own theorizing, as well as whatever it is [we] theorize about' (Hardy & Clegg, 1997: S13). In other words, we need to recognize our philosophical commitments and enact their internal logic, while opening them to critical questioning so that we expose their situated nature.

(Cunliffe, 2003, p.984)

In this article, Cunliffe suggests that ontology and epistemology are mutually co-constitutive, and that it is perhaps the flaw of “mainstream social science” (ibid, p. 985) that they are often treated separately. The effect of this, she suggests, is that representing knowledge is considered largely unproblematic because, “*we know what we know and who we are.*” (ibid, italics in original) The aim of reflexivity, is to challenge these long held assumptions in the service of creating approaches to the world that recognise its inherent complexity, instability and mutability. Indeed,

Radical-reflexivity reveals these irreconcilable issues, highlights the tentativeness of our theories and explanations, and surfaces our fallibility as researchers. In doing so, we can reveal any ‘forgotten choices, expose hidden alternatives, lay bare epistemological limits and empower voices which have been subjugated by objective discourse’

(ibid, p.986)

Thus, working with reflection and reflexivity opens up scope for critique and stretches the boundaries of what might be included in teaching, learning and research practices in higher education. However, what reflexivity and critical reflective practice often miss is the element of practice, body and materiality. Tied up in the linguistic realm of thinking about thinking – talking about thinking, talking about reflexivity, never embodying or taking into account the role of materiality *through practice* - often leads to charges of immateriality, or the notion that critical thinking exists in a feedback loop of sorts, endlessly dialoguing with itself in abstract terms.

In contrast to the work of engaging in reflexivity alone, Barad brings in not only the body, but performativity and materiality in order to enhance the work of reflexivity and reflection through what she calls *diffraction*. Her issue is not necessarily with the importance of the aims of reflexivity – to problematise the idea that *we know what we know and who we are*, rather it is with the mode in which it is often done: the mode of linguistic, abstract thinking. Indeed,

Language has been granted too much power. The linguistic turn, the semiotic turn, the interpretive turn, the cultural turn: it seems that at every turn lately every “thing” – even materiality – is turned into a matter of language...There is an important sense in which the only thing that doesn’t seem to matter anymore is matter.

(Barad, 2007, p. 132)

So, Barad argues more for material-discursivity and entanglement, rather than remaining in the realm of ‘talk’ alone and that ontology and epistemology are wrapped up together. The notion that ontology and epistemology are wrapped up together does not necessarily diverge at this point from Cunliffe’s own claim to the same effect, however, in Barad’s view the material is also linguistic and discursive. Materiality and discursivity continually *perform* together, impact from within each other and produce countless iterations of phenomena, which combine together to form what we call ‘the world’.

The world is not populated with things that are more or less the same or different from one another. Relations do not follow *relata*, but the other way around. Matter is neither fixed and given nor the mere end result of different processes. Matter is produced and productive, generated and generative. Matter is agentive, not a fixed essence or property of things...Difference patterns do not merely change in time and space; spacetime is an enactment of differentness, a way of making/markings here and now.

(Barad, 2007, p. 136-7)

Barad goes on in her work to detail how matter and discourse bind together to become material-discursive. As suggested above, material-discursivity is performative – that is, it generates new actions, iterations and phenomena. So, in this way of understanding ontology, there is no stable unit of being to which knowledge (also often considered as a ‘thing’ that exists in separable units) can be applied. In this kind of approach, subject and object are not clear and distinct units, rather they are *entangled*. The continual differences and differencing

processes that occur from within phenomena produce the world. Thus, there is no outside to inter-act with, but a continuous stream of intra-action. What we have instead are processes of making differences, of *diffracting*, much like the ways light diffracts into different colours when passing through a prism. Thus, processes that inhere within phenomena are *performative*. There is no clear subject/object divide and so the boundaries around which we might construct reflexive practices are blurred. It is not that 'I' might consider 'myself' and how 'I' engage with research reflexively. Rather, the research, myself, the object of study and so on, these are all entangled together as part of the phenomena. They diffract through each other to create different material-discursive performativities. Diffraction thus allows for a more active, participatory mode of knowing. Differences are made *as a vital and entangled part* of researching, recording and analysing a phenomenon. The striving for objectivity, in this approach is no longer a primary research pull. Rather, the aim here is to develop ways of understanding how differences are produced material-discursively, making research *matter*.

So, bringing the material *and* discursive into a performative phenomenon is what Barad means by material-discursivity. It allows for the world to be understood as continually in flow, continually performative and therefore continually participatory. Matter is no longer a passive receptacle, awaiting inscription. Neither are bodies. Neither are selves. The important point about *diffraction* is that it allows for the idea that at every moment 'I' am performatively engaging in the unfolding of the world. How 'I' participate – material-discursively - in the unfolding of the phenomena through my everyday practice becomes a focus. 'I' am continually *diffracting* the phenomena into new iterations (and, if one is to be true to Barad's work, vice versa). This part of Barad's concept clearly challenges the charges levied on much critical theoretical work: that it remains removed from the 'real' world. In Barad's conception the material and the discursive *produce* the 'real' world performatively.

Approaching the development of the teaching and learning of management studies via such a frame is of course controversial. What I argue is that the

projects detailed in the following chapters of this thesis engage with some of the limitations and dissatisfactions expressed by scholars of management and management learning, detailed above. The following chapter will discuss in greater detail some of the multi-, inter- and transdisciplinary projects undertaken in the field of management studies and assess their strengths and limitations. However, by using Barad and Deleuze and Guattari's work to develop a robust approach to knowledge the following intends:

- To create a working understanding of how knowledge might 'flow' which problematises and critiques the standard subject / object divide underpinning much of the work of current management learning pedagogy
- To bring the role of matter, materiality and embodiment out from its more passive, marginal status and implicate it more deeply in knowledge practices
- To work with and develop processes of "seeing difference differing" in order to more fully engage with the practice of creating new pedagogies

The following expands more on the above as a means of framing and preparing the kinds of investigations and practices discussed in the rest of the thesis.

Developing the Concepts into Teaching and Learning: An Account of How I Was Drawn to this Kind of Work

I became excited about Barad's work because it allowed for a radical development, if not re-thinking of reflexivity and reflection in ways that incorporated materiality, rather than remaining in the abstract world of concepts alone. It also put a lot of emphasis on the idea of *performativity* – that the world is continually producing and diffracting itself through the unfolding of phenomena, rather than being understood as a static and stable thing responding in isolated, separated ways to different provocations from the position of being measurable (where measurement requires that a 'thing' be a clear-cut, stable unit of being that can be measured by an equally stable, separate agent.)

Barad's complex world of intra- rather than inter-acting agents seemed to offer a paradigm via which to understand knowledge as material-discursive, continually differencing itself, embodied and performative. I had previously tried to capture these qualities of knowledge to develop educational projects using the concepts of Third Space semiotics initially developed by Homi Bhabha (2004). In Bhabha's view, the phenomena of Third Space is that it allows for ontology to be 'messy', to be neither 'this' nor 'that', but existing somewhere in between. Unravelling the idea of existing in a measurable, stable unit of being, the neither/nor space produces something other – thus speaking to ideas in critical theory of otherness and marginalities of being and thinking. That is, things that don't quite 'fit' with dominant norms and modes.

At first, Bhabha's ideas were intriguing as I was trying to work with marginal forms of practicing research to enhance pedagogy. Using the critical work of Bhabha to develop a short standalone course funded by the Institute of Advanced Teaching and Learning at Warwick University to investigate representations of dual-heritage experience in the UK (Bayley, 2013), I soon became dissatisfied with Third Space as, whilst it pointed to an instability existing at the heart of ontology, it nonetheless still figured it around a binary construction: neither/nor. That is, though it pointed to *something* existing outside of the binary, it couldn't give me the same robust concept of performativity and entanglement as Barad's thinking could. It still relied on inside/outside, subject/object, marginal/dominant and most importantly it still largely figured phenomena as linguistic and discursive rather than comprising implicitly of materiality and how materiality – how material-discursivity – is (en)tangled up in performativity. Matter, again, was passive, existing backstage (as it were) and language was the dominant 'thing' from which to understand how the world worked⁸. Thus, although Bhabha's work provided an excellent

⁸ It is perhaps important to make clear the distinction between the way *performativity* is used by J.L Austin (1962) and the way Barad uses it. Austin's work still remains largely within the discursive, giving more power to language. Although materiality is present it is still largely passive – awaiting inscription by

springboard from which to start addressing these issues and how they could be mobilized towards enhancing pedagogy, they represented the beginning rather than the end of the journey. Later, when critically reviewing what I had done in the course and where I wanted to take my pedagogical research and practice next, I felt that Third Space did not square with the work I was moving towards.

During this first, funded foray into developing pedagogy, I had also desired to investigate how using arts-based practices could help enhance creative and critical approaches to research in an academic context as part of the course. This is because during my own work as a practicing performance artist for over ten years, creating and performing issue-based shows, I had been involved with the undertaking of huge amounts of critical research on subjects *via and for artistic performance*. Thus, as I entered the academy for the second time to undertake postgraduate work, I had brought with me new, practice-based forms of researching an issue or subject. Upon re-entry, I had immediately come into contact with *practice-as-research* as a method of research gathering steam in the field of performance studies, whilst under the supervision of one of its key proponents, Baz Kershaw, during my Masters' degree and had put it to use in developing the standalone course.

Briefly (and to be discussed at greater detail in the following chapter), PaR suggests that the kinds of research processes involved in creating a piece of performance produce high levels of critical thinking that are as critically robust as other more traditional forms of academic research. In other words, the kinds of research an artist undertaking to put on a performance does, can produce meaningful and insightful knowledge, which acts to enhance the overall investigation of a critical subject. PaR, therefore, allows for the *practice* of creating a performance to inform the *research* taking place as part of academic work, and vice versa. Both aspects are given equal or comparable weight in the final assessment of the work produced. So, in this model, not only academic forms of research are committed to, but also embodied forms, material forms,

language. Barad's work understands the material-discursive as more entangled. Matter itself, possesses its own kind of agency.

spatial, sonic, tactile forms and so on. Rather than use these in process and then “airbrush them out” as Sandberg and Tsoukas (2011) might have it, in the final presentation of the research work, these are added and given their own weight. Knowledge thus, in this mode is understood as something embodied, material, *performative* and fundamentally entangled with the ways it is practiced. It *detrterritorialises* more traditional discursive forms of understanding knowledge, what it is and how it works.

So, in the work that follows, I have undertaken to create new, radical pedagogical projects that problematise more traditional forms and norms of knowledge-making by blending new materialisms, posthumanisms and the burgeoning field of PaR into the development of teaching and learning for management studies. In order to do this, I have had to *detrterritorialise* the standard practices found in higher education. Deterritorialisation is a word that comes out of the work of Deleuze and Guattari (1987). What I have found is that *detrterritorialising* more regular forms of teaching and learning is a very useful way to engage with the creation of transdisciplinary teaching and learning.

When you *detrterritorialise* something you aim to break it out of its strictures to create something new. As will be detailed in the theory section below, deterritorialising elements always-already exist inside a phenomenon, so you don’t need to look ‘outside’ to create change (or to break something out of its strictures). This works well with Barad’s problematisation of separability, inside/outside, subject/object and so on. As in the earlier example, the way light is diffracted through a prism, all the differencing elements already inhere inside the phenomena. So, broadly speaking, in the context of working with Barad and other feminist new materialist and posthumanist theorists, such as Vicki Kirby, Jane Bennett and Donna Haraway *and* in the context of bringing in PaR to help develop *practices* from which to re-imagine teaching and learning, I am aware that I am engaging in a radical *detrterritorialisation* of the teaching and learning of management studies.

The following chapter will now further introduce elements such as PaR and how this can work with Barad's theories to create new dynamic approaches to teaching and learning in higher education.

Chapter 2: Practice-as-Research and Creating New Approaches to Teaching, Learning and Research in Management Learning

As mentioned in Chapter 1, the purpose of the work undertaken in this thesis is to explore ways of teaching and learning that can enhance, specifically, management learning practices. Coming from a background in arts and performance, I used to find that when I undertook the creating of performance, I also undertook a lot of critical research. When I entered the academy to engage in postgraduate study, I found that there was a domain for this kind of thinking-through-practice gaining steam in performance studies: *practice-as-research* (PaR).

PaR differs from more traditional pedagogical methods in that it uses multiple registers and modes of research (including artistic methods) to explore a research phenomenon. Moreover, it is highly affective in that the research work produced by using it, is presented via performances *as well as* by more traditional academic writing forms. Furthermore, the performances are not necessarily performed solely for academics assessing the work, but also for a range of non-academic communities. So, rather than remain at the level of a mimetic feedback loop, where academic research is made by and for academic landscapes only - landscapes that often discount the validity of more material, affective and/or performative aspects of research - PaR opens itself up to these aspects, and so is capable of producing quite uniquely *transdisciplinary* approaches to critical research, as well as approaches that can reach beyond the borders of the academy alone.

In the work I undertake, I use PaR as a deterritorialising tool⁹. This is because it allows for the unravelling of disciplinary territories and traditional modes of research by folding the binary between 'practice' and 'research' into practice-as-research. Rather than acting as separate phenomena, practice and theoretical research are understood as always-already entangled. Material *and* discursive,

⁹ Please see chapter 1 for details and discussion of this term.

affective *and* critical, practice *and* theoretical research are mutually constituent. They exist intra-actively rather than inter-actively, as an entangled part of the phenomenon being researched. So, I find that PaR is quite appropriate when choosing to work with issues articulated by Barad, such as material-discursivity and the problematisation of the subject-object divide.

In this chapter, I will discuss PaR in detail, providing:

- A look at what PaR is and some key tenets
- A brief description and analysis of a PaR project
- An introduction to how PaR can relate to the work of Karen Barad

(Chapter 3 will put forth a thought-experiment that looks at how PaR might be used to enhance and develop management learning theory and practices.

Subsequent chapters will detail actual experiments I engaged with creating.)

But before embarking on this I believe it necessary to provide an essential framework of some of the ways in which theatre and performance have been used thus far to develop management studies and practices; and how these often imagine that the very different aspects of theatre, performance, drama and script work are all the same thing. Indeed, these aspects are vastly different in how they operate, analyse and produce different kinds of ‘performance’ and research, so in order to meaningfully discuss how ‘performance’ might be used to enhance management learning, it is first vital to unpack what ‘performance’ actually means and where it sits in the landscape of the discipline.

Some Previous Interdisciplinary Entanglements: Rethinking the Relationship between Management Learning and Theatre and Performance

Speaking to this, in their article *Justifying Theatre in Organizational Analysis: A Carnavalesque Alternative?* Beyes and Steyaert describe an “often unproblematic way in which theatre is used in organisational analysis for instrumental purposes and metaphorical interpretation.” (2006, p.22) Theatre is often the word used uncritically to describe a whole range of performing arts phenomena including, drama, script and performance. Briefly, as Schechner (1973) states,

The drama is the domain of the author, composer, scenarist, shaman; the script is the domain of the teacher, guru, master; the theatre is the domain of the performers; the performance is the domain of the audience...in some situations the performer is also the audience. Also the boundary between the performance and everyday life is arbitrary...However, wherever the boundaries are set it is within the broad region of performance that theatre takes place, and at the centre of the theatre is the script, sometimes the drama. And just as drama may be thought of as a specialized kind of script, so theatre can be considered a specialized kind of performance.

(Schechner, 1973, p. 8-9)

Clearly, the boundaries are blurred *in practice*, and so it is perhaps understandable that scholars without a background in teasing out these differences might lump them all together, as these differences are clearly continually interweaving with each other in endless iterations. Nonetheless, in theory, as Schechner describes, the differences can be very loosely portrayed as:

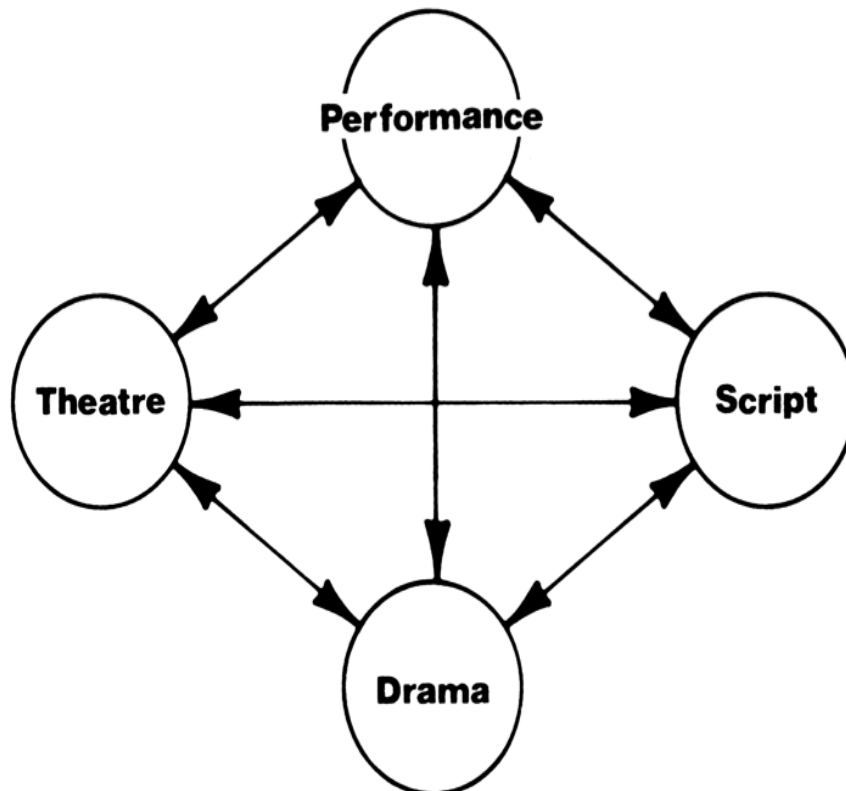
Drama: A written text, score, scenario, instruction, plan, or map. The drama can be taken from place to place or time to time independent of the person who carries it. This person may be purely a "messenger," even unable to read the drama, no less comprehend or enact it.

Script: all that can be transmitted from time to time and place to place; the basic code of the event. The script is transmitted person to person and the transmitter is not a mere messenger; the transmitter of the script must know the script and be able to teach it to others. This teaching may be conscious or through empathetic, emphatic means

Theatre: the event enacted by a specific group of performers; what actually occurs to the performers during a production. The theatre is concrete and immediate. Usually the theatre is the response of the performers to the drama and/or script; the manifestation or representation of the drama and/or script.

Performance: the broadest, most ill defined disc. The whole constellation of events, most of them passing unnoticed, that takes place in both performers and audience from the time the first spectator enters the field of the performance - the precinct where the theatre takes place - to the time the last spectator leaves.

(ibid. p.8)



By Richard Schechner

(Diagram accessed 11th April, 2017

<https://alexroscablog.wordpress.com/2013/09/11/richard-schechner-drama-script-theater-performance/>)

Schechner goes on to discuss how a lot of contemporary performance theory and practice pays attention to the borders, boundaries or what he calls “the seams” (ibid. p.9) between the four categories, creating different views and analyses on how these function. Indeed,

It directs the attention of the audience not to the centre of any event but

to those structural welds where the presumed single event can be broken into disparate elements. Instead of being absorbed into the event the spectator is given the chance to observe the points where the event is "weak" and disjunctive.

(ibid.)

This raises an interesting point as it moves away from more representational modes of understanding and producing performing arts into what Thrift (2004) calls more non-representational forms – forms which he identifies as belonging to the burgeoning realm of *performance*.

Thrift mentions six chief characteristics of *performance* (as opposed to 'theatre' or 'drama'), which he describes as: a heightening of everyday behaviour; an allowing (through its ability to be "liminal") for dominant social norms to be,

superseded, questioned, played with and transformed; a concern with constructing unstable temporalities; and unstable 'spaces of possibility' – 'as-if' spaces' that are inherently risky; being transgressive in nature (but also normative, by acting out and often repeating such 'transgressions'); being resistant and resisting of documentation and preferring notions of the trace to notions of fixity in documentation.

(Thrift, 2008, p. 135)

This kind of approach to 'performance' (rather than to the realm of drama, script or theatre per se) allows for a more critical, non-representational style of *thinking about and thinking through* events and phenomena through performance. Why? Because it is more *performative*. It allows for events and borders to be understood as fluid and entangled together, as unfolding *performativities* in which every stakeholder is complicit and is both creating *and being created out of*. In short, it becomes an interesting platform from which to understand how events are *intra*-actively unfolding, how the material-discursive performs and how we, as agents are entangled in the phenomena (rather than watching a phenomenon from the 'outside'), making what Barad calls "agential

cuts” at every moment.

I will return to the notion of making agential cuts further along in this chapter, but for now I hope that this very brief gloss on how complex differences between drama, script, theatre, and performance work helps to conceptualise the overall territory being engaged with. Now, I will briefly turn to a few examples of how management and management learning scholars have previously used ‘theatre’ to enhance their discipline and how some of these have borrowed terms and practices “unproblematically”, giving rise to arguably superficial propositions as to how performing arts can enhance the development of management studies.

Examples of this somewhat ‘unproblematic’ borrowing extend not just from ‘theatre’ but to the performing arts in general, such as the example of a class of managers being afforded the opportunity to conduct an orchestra for a day, before being invited into discussions of how parallels of practice between conducting and managing might be productively drawn. Improvisation, both in drama and in music has also been used to create (arguably superficial) interdisciplinary practices in this way, where manager-participants are asked to identify methodologies of improvisation in performance practice that they might be able to *translate* in service of finding alternative ways of dealing with the unexpected in their day-to-day working lives. Studies in leadership have also turned to Shakespeare or to Classical Greek plays, where characters found in the scripts used are perceived as ontological models of behaviour, treated as case-study examples of leadership qualities.

These more metaphorical ways of working with drama, theatre, performance and management learning operate at the level of drawing direct parallels between the disciplines of management and performing arts. Here, the theatrical approach is drawn from more traditional forms of theatres along the spectrum of ‘theatre and performance studies’, and even branching into the field of ‘applied drama’ where drama techniques, playwriting and devising are used in community settings to raise awareness of and participation in social issues.

In this form, ‘drama’ and ‘theatre’ are used to create an “intervention” to discuss and work with issues relevant to the community (whether that community be

defined as belonging to a particular cultural, corporate or social group). Prendergast and Saxton detail two modes inhering within such “interventionist” practice: *representational* and *presentational*. Representational theatre “clearly represents people, times and places that are “other” from our contemporary reality and functions under the rubric of the willing suspension of disbelief”, whereas, presentational theatre, “in contrast, is more interested in presenting non-fictional material within thinly disguised fictions of contemporary reality.” (Prendergast and Saxton, 2009, p. 12)

Although Prendergast and Saxton suggest that the presentational mode is more often used in the world of applied theatre, it becomes clear that *both* modes deal with phenomena from the position of fixed unities, or clear territories – territories that are researched, defined, explored and then represented by way of the production of a play, either to the community to generate discussion and inspire practice, or with the community, where they become actors / devisors / scriptwriters. Indeed, the engagement is often structured in the following way: rather than just watch a play passively,

[i]ntegral audience participation is opposite as it can involve speaking directly to characters as they engage with problems that need to be addressed, calling out suggestions for possible improvised responses to dramatic situations, or, as in Boal’s Theatre of the Oppressed, actually taking the place of a character performing alternative solutions to a dilemma.

(ibid. p. 21)

It is perhaps clear to see that this form of applied theatre is underpinned by an understanding that the world is split into separable, definable territories that can be *inter*-acted with to produce new insights on the issue being explored by the theatrical work. What this in effect does, is reiterate or reproduce an ontology of separateness. Such an ontology does allow for the theatre work to, in a sense, become more measurable or produce more measurable outputs. For example, it would be possible in this format to identify an issue, present or represent it theatrically either with the community the issue affects or for them, and then

identify measurable changes that could be made to alter the outcome of the issue, to perform “alternative solutions to a dilemma”.

These forms of theatre exemplify an understanding of the world that is at its most unitary, singular and molar, removing the more *performative* aspects. Such dramatic plays and improvisational forms used are more associated with the theatre of orchestra pits, proscenium arch style playhouses, school drama and traditional character driven scripts than with arguably more avant-garde forms of performance and performativity – the kinds that Schechner discusses and that Thrift suggests are vital to the development of more non-representational approaches to phenomena.

Performance is perhaps less unitary, more prone to flashes, re-organisations of ontology, always-already a phenomenon in flow. For this reason, performance, rather than theatre or drama starts to become an interesting modality – or prism if you will – via which to develop diffractions in the meeting and entangling of management learning and theatre and performance studies, a meeting more in line with the work of Karen Barad, Donna Haraway and new materialisms as a whole. The work of performance is by necessity concerned with the unpredictability of liveness. As Phelan states,

Performance’s only life is in the present. Performance cannot be saved, recorded, documented or otherwise participate in the circulation of representations *of* representations: once it does so it becomes something other than performance. ...Performance occurs over a time which will not be repeated. It can be performed again, but this repetition marks it as different.

(Phelan, 1993, p. 146)

Thus, performance is premised largely on an ontology that makes room for, if not requires, an approach based on difference, unstableness and a necessary uncertainty. I believe that providing an alternative modality that understands the world from this kind of perspective - a perspective that does not create a necessity for two stable units to be seen inter-acting across a field, but rather one

that understands phenomena as produced *intra*-actively from within an entanglement – provides an important addition to the fullness of the field.

Working further with this kind of approach, in the act of attempting to *translate* one, seemingly stable discipline into a correlative of another, into schemas of seeming productivity or ‘usefulness’, some of the more fluid, deterritorialising, disruptive and dialogical forms of theatre and performance often get removed. In the case of improvisation (a form open to disruption and risk, possibilities for “‘as-if’ imaginings”, heightened everyday experiences, resistances to fixity and so on) is Augusto Boal’s *Forum Theatre* approach (mentioned in the quote above), which became a storehouse of ideas and methods for applied drama companies across the world and is often used in management learning contexts.

Boal was concerned with finding improvisational ways to ‘rehearse’ the overturning of oppressive laws and systems in certain communities in Brazil, where he applied his *Forum Theatre* to political work, engaging communities to ‘play’ and improvise ‘as-if’ scenarios of political change. On the later use of Boal’s *Forum Theatre* in organizations, Beyes and Stayaert state that, “In an exemplary piece of organisation theatre claiming to rely on Boal’s ideas and reviewed by Clark and Mangham (2004a), some rules of so-called forum theatre were transported to the corporate stage while most of the politics were neatly removed—“Boal lite”, the authors call it.” (Beyes and Stayaert, 2006, p. 103) Of course, it is unlikely that many traditional corporate organizations would want to work with revolutionary theatre in their boardrooms and corridors – why should they? The point to make here, then, is that the notion that *any* theatrical form or approach can be manipulated (or made “lite”) to act productively – that is to provide measurable solutions to problems or issues arising, - is at best a very limited view of the scope of interdisciplinarity. Even where entrepreneurial studies are undertaken, this same culture of ‘borrowing’ metaphors exists.

Hjorth (2007) describes an enhancement of working with opportunity theory in entrepreneurship via a reading of the character *Iago* in Shakespeare’s *Othello*, who Hjorth describes as an exemplar of productive opportunistic behaviour. The issue to mention here, again, is one of methodology, not the inherent politics

or ethics that the character and indeed the play carries per se, but rather the use of a character-driven narrative to draw parallels between one 'useful' set of modelled behaviours and another. However, interestingly, further along in the article, Hjorth comments on a single word/element: "fire":

From Iago we can learn about the opportunity-creative time of the entrepreneurial process. But I also make use of the language of analysing Iago (in literary studies) for developing our understanding of entrepreneurship. The breakout of the entrepreneurial event is described in terms of fire and as the release of creative social energy. It is the desire to achieve this event, to be part of creating it, and to become part of this fire (to be lit) that attracts people into the entrepreneurial process.

(2007, p. 713)

This is interesting on two levels. Firstly, rather than remain at the level of discussing the merits of certain behaviours as laid down in the narrative character of Iago, Hjorth moves his study to a more micro level of metaphor, thinking about how a word – in this case the dynamic element, fire – can speak to processes. Furthermore, the element fire, when examined in and of-itself, is a highly performative one. Fire is risky, unpredictable, unstable, disrupts and distorts and even transforms its environment. I argue therefore, that this particular case of using Shakespeare operates simultaneously with two aspects, a theatrical/dramatic one that reinforces more traditional, unitary approaches to theatre and performance, and a more performative one, that draws from a single word in the text. This aspect provides a more radical take on the use of *performance* for playing *performatively* with notions of entrepreneurship. Both aspects still remain at the level of metaphor, but the latter potentially opens a hatch into a more performative way to view the emergence of interdisciplinarity in management learning contexts.¹⁰

In Performing the Organization: Organization Theatre and Imaginative Life as

¹⁰ Interestingly 'fire' as an element also echoes concepts of materiality and *material-discursive* notions of performativity brought up by Barad (2007). These are engaged with specifically in chapter three.

Physical Presence, Clark (2008) starts by claiming that a metaphorical approach to using theatre in management contexts “has resulted in a general failure to recognize that life is not *like* theatre but that it *is theatre*” (p.401). Here, ‘theatre’ is understood as a tool by which organizational stakeholders can come to better understand the world in which they work, or simply put, use it as a form of “consultancy intervention”. Clark proposes a “macro mapping of the area” of theatre as consultancy, in order that critical evaluations take place on the efficacy of field as a whole (2008, p.405). Although he puts forth a more active and participatory approach to understanding how theatre might be better used in organizations, the purpose is still to seek out effective narrative parallels that help make sense of organizational situations via metaphorical and mimetic forms of ontological re-mapping.

Clark states in his conclusion, “Through engaging experiences participants are encouraged to reflect upon and question taken-for-granted assumptions”, however, this reflection is described through analysing the “commissioning of the play”, “the audience”, the “mise en scene” and the “impact”. These analyses no doubt provoke more critically aware examinations of how theatre in this context might be and perhaps should be queried, but his schema still operates at the level of theatre as mimetic tool. Disruptive, dislocating and deterritorialising potential exists here, but these flee the text entirely as soon as he pins theatre and his blueprint of critique down into its bare and ‘useful’ component parts. In the final statements of the article, Clark boldly states: “Finally, the character of the self-discovery zeitgeist may lead to the emergence of other more popular methods of achieving personal change”(ibid. p. 409), which appears to undermine the use of modes found in theatre and performance and damn them to a popularity ‘fad’ for personal use rather than as an agential form of actual organizational change.

In contrast to the more mimetic style of investigations into interdisciplinary encounters just discussed, (between management learning and theatre and performance studies, that look to “borrow” or make “lite” of the arts,) Boje’s discussion of the *Tamara Project* begins to work with concepts of multiplicity that are more complex. Boje (1995) describes his use of a promenade piece of

theatre as a “discursive metaphor” by which to discuss new critical methodologies of reading organizations. He compares the embodied act of experiencing *Tamara* – where the audience walk, run after and splinter into different groups at their own initiative in order to chase a particular aspect of an overall story - to the ways one might approach an organization as a complex, polyvocal entity. Boje describes how, in *Tamara*, the audience have to choose at each narrative moment which character, space, or text to follow, as all the different stories (that form part of the whole performed) are taking place at different times, sometimes simultaneously and at different parts of the huge performing space. Thus, no two whole stories (or experiences of the overall performance journey) are alike, in fact “If there are a dozen stages and a dozen storytellers, the number of storylines an audience could trace as it chases the wandering discourses of *Tamara* is 12 factorial 479,001,600” (ibid p. 999) – a number of revisits unlikely to be made by a single audience member!

The “discursive metaphor” put forth by Boje is interesting as it encourages a complex *performative* reading of an organization, rather than a more static one based on preset concepts of mimesis via a performance product. This is perhaps because Boje is applying *performance processes* to processes of reading/analysing organizations, rather than focusing on the product alone. At this level, the metaphor he uses is not necessarily solely functioning mimetically to produce a result that simply points back to canonistic definitions of ‘usefulness’ that neither really enhance the research through the encounter with another discipline, nor create anything new or transdisciplinary. Rather an innovative, disruptive, *performative* function is occurring at the level of process itself. Perhaps Boje’s use of the word “discursive” to describe his form of metaphoric work is important here. The “discursive” points to a level of openness to disruption, to the unexpected, which he combines with an embodied, material approach to performance (as opposed to ‘drama’). Although the metaphor is implicit, this is not the kind of metaphorical thinking that leads only to analysis that is mimetic (of itself). It arguably allows for investigations into processes of *performativity* as a whole via arts *performance*.

I would here propose to take Boje’s foundational work further, where the

processes inherent in an embodied performance like *Tamara* do not only inform the theoretical processes of *reading* an organization as a form of text, but that the actual, material processes (and everyday performances) of the organization itself, encounter with the artistic performance too¹¹.

To this effect, the thesis will incorporate accounts of live performance processes undertaken to investigate the transdisciplinary potential of pedagogical work in the form of PaR elements. Thus, the research work here shall not discount, but rather incorporate the live-ness and materiality implicit in both the *practice* of management learning (as part of the Higher Education organization) and within the *practices* of theatre and performance studies.

As Beyes and Steyaert state,

We would argue that the art of theatre is there to “show” that there is always an “other” way of organising, not in terms of improvement of more of the same or of one-sided critique, but by drawing upon the aesthetic quality not to take any construction for granted, including one’s own...we would argue there is more than enough exemplary material for a post-dramatic perspective that incorporates the carnivalesque in organisational analysis and supports the current focus on the messy, the hybrid and the ephemeral of organisational life.

(Beyes & Steyaert, 2006, p. 108)

In addition to this, it is perhaps important to mention that there is always more than one way to “show” that there are other methods of organizing, conducting and presenting research that focus on inter- and transdisciplinarity and their potential to create multiple, hybrid, democratic worlds. As Spivak states, “If we’re talking about strategy, you know as well as I do that teaching is a question of strategy ...[But] one can do it *in* the teaching rather than talk about it ad infinitum.” (Spivak: 1993, p. 20, my italics)

PaR

¹¹ thus entering a *material-discursive* arena, more to follow in subsequent chapters

This brings the discussion to PaR: what it means, an example of how it has worked previously, how it can relate to the work of Karen Barad and how all this can help to enhance teaching and learning in management studies.

Methodologically speaking, PaR sits on the furthest fringe of qualitative work in that it is most certainly not quantitative, but even extends the boundaries of what qualitative work is into interesting, more *performative* modes. To quote Hazel Smith and Roger T. Dean, exponents of PaR work in the creative arts,

The qualitative approach to gathering data permits both documentary evidence (where the researcher has no contact with the person who provided the evidence) and investigational evidence (where the researcher talks with those who can provide information). In contrast, the essential ideal of quantitative sciences is that the subjects or entities under observation are only exposed to changes in a single factor, while everything else remains in a constant state...The two approaches differ in their assumptions about the possible degree of separation between the researcher and the researched...The relationship of practice-led research and research-led practice to all these research approaches is complex, and some commentators take the view that practice-led research is a new and distinctive form of research that is developing its own research-specific methodologies.

(Smith and Dean, 2011. pp. 4-5)

I would argue that the unique characteristics of PaR – particularly its relationships to performance: the “whole constellation of events” (see Schechner above); and *performativity*: the constant fluidity of acts and how they are continually generating new iterations to produce phenomena - place it towards post-qualitative research which “seeks to dispense with all the presumptions and categories of humanist qualitative research”. (Taylor and Hughes, 2016. p. 17) As I am working with posthumanist and feminist new materialism authors, including Barad, Kirby, Bennet, Haraway, amongst others, engaging with such a problematisation of methodology, is important to the rigour of my investigations. As Taylor, in her edited volume, *Posthuman Research Practices in Education* (2016) suggests,

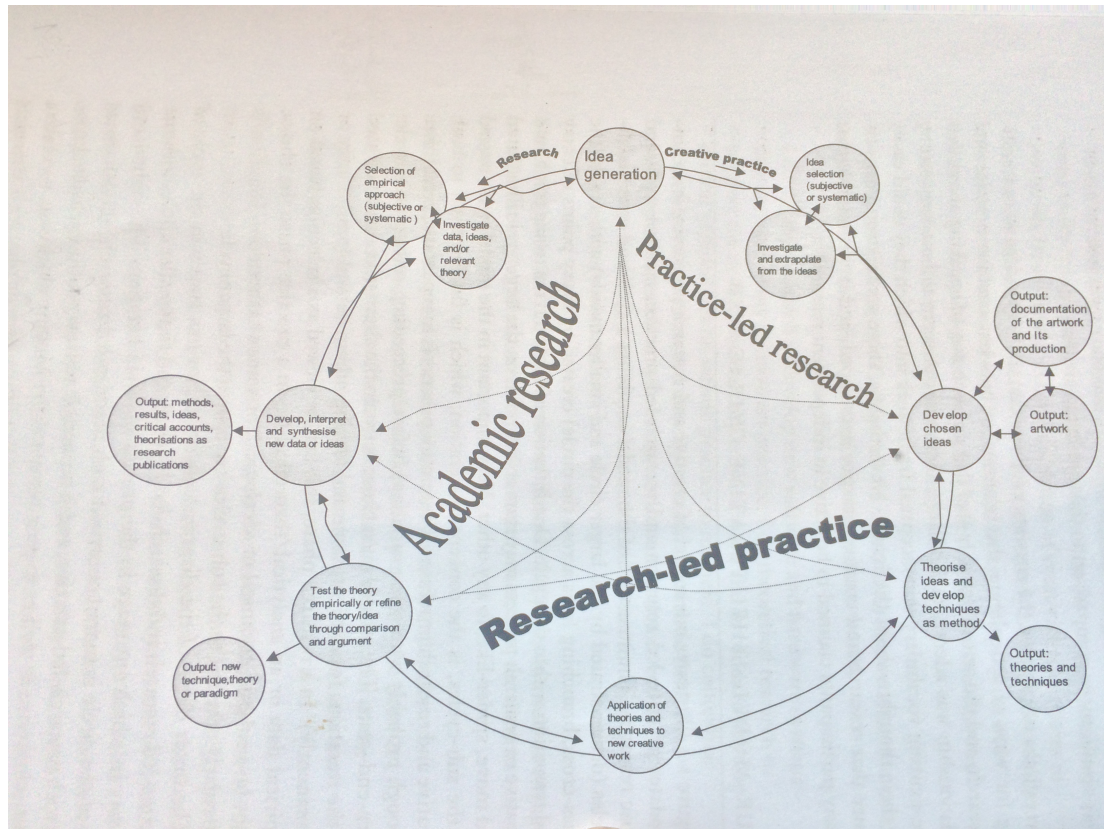
[I]n posthumanist research practices...we begin with immanence, relation, nonseparability, values, partisanship, responsibility for each and every choice or cut, immersion, emergence. Beginning with the embodied idea that posthumanist research is an ethico-onto-epistemological practice of materially-emergent co-constitution, what emerges as 'research' cannot be 'about' something or somebody, nor can it be an individualised cognitive act of knowledge production. Rather, posthumanist research is an enactment of knowing-in-being that emerges in the event of doing research itself. In opening new means to integrate thinking and doing, it offers an invitation to come as you are and to experiment, invent and create both with what is (already) at hand, by bringing that which might (or might not) be useful, *because you don't yet know*, into the orbit of research.

(Taylor, 2016. p. 18)

This is somewhat parallel to aspects of PaR that arguably seek to critically investigate a phenomenon in ways that entail this kind of "enactment of knowing-in-being that emerges in the event of doing research itself". Thus, though it would be novel to suggest that PaR can be a form of post-qualitative research (although to my mind very in-keeping with the remit of both), I have brought this up here only to suggest how PaR might fit in the landscape of methodologies common in the academy. In order to take up the baton of this novel argument, a separate and necessary study would be needed, beyond this thesis.

In PaR the enactment includes the development of performance and performative work in ways that are embodied, creative and affective alongside and indeed, *as part of* other more academic forms of research. This is done to produce one total exploration of the phenomenon being researched from a variety of knowledge-making practices. Thus, the integration of thinking and doing is here created. Furthermore, the 'doing' – the practice of PaR - here is an artistic one – a form of thinking in space.

Smith and Dean provide an interesting 'map' of the methodological processes of PaR and how the 'map' shows how different forms of research that involve practice at the heart of the work intersect. Rather than appear in linear form, the 'map' presents a more rhizomatic approach to some of engagements that undertaking PaR involves:



(Smith and Dean, 2011. p. 20)

It is important to note that within the tradition of PaR itself, different terms to describe it emerge. For example here it is described as Practice-led Research. The emphasis here is on the fact that practice “leads” the research. As Smith and Dean state,

In using the term practice-led research, we as editors are referring *both* to the work of art as a form of research and to the creation of the work as generating research insights which might then be documented, theorised and generalised, though individual contributors may use this and related terms rather differently.

(ibid. p. 7)

Robin Nelson's book 'Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistences', a major work in the field, states,

Let me be clear at the outset what I mean by PaR. PaR involves a research project in which practice is a key method of inquiry and where, in respect of the arts, a practice (creative writing, dance, musical score/performance, theatre/performance, visual exhibition, film or other cultural practice) is submitted as substantial evidence of a research inquiry...I do not wish to unsettle a workable usage, but 'practice-led' may bear a residual sense that knowledge follows after, is secondary to, the practice which I know some of its users do not mean to imply

(Nelson, 2013, p. 9-10)

This provides an interesting distinction, and although an exhaustive account of the different nuances of PaR that are present within the field itself is not in the scope of this thesis, I have chosen to use the term PaR in order to emphasise the concept that practice acts *as* research, as a form of research that brings new forms of knowledge-making into the legitimate sphere of developing research in and for the academy. This in itself is a 'cut' – it shows that I have made a choice about how the world is understood and thus, consistent with the work of Karen Barad, this choice (material-discursively) brings the world and the work into being in a very specific kind of way.

Making 'cuts', choices and edits in what makes it to the final performance and thesis document is a large part of PaR work (as indeed it is of any form of research). Thus, what makes it past the editing table, or into the final research document involves huge choices as to how we wish to understand and performatively bring the world into being. Smith and Dean (2011) suggest that the PaR researcher might travel through the model or 'map' (shown above) in any number of ways, making choices not only about what they cut, but how they move through different aspects of the research process. As with many creative projects, these might be undertaken not only according to specific plans pre-

determined by the researcher (and perhaps their supervisor) before they even begin the methodological process, but in many cases are undertaken by making aesthetic, intuitive and artistic choices. Indeed,

This occurs because practitioners are making these decisions in relation to specific artworks they are shaping (what may be suitable for one may not be appropriate for another), or because they might miss a good idea at an early stage of the process where its relevance or potential is not apparent. In addition, although we might be tempted to think of these choices as individually motivated, they are made in response to broader social and artistic forces.

(ibid. p. 22)

So, not only choices about what survives in the theoretical writing come to shape the overall research done, but also artistic and socially motivated aesthetic choices. As suggested above, sometimes, great pieces of work or inviting avenues of process are cut out before reaching fruition that will have completely altered the material-discursive *shape* of the work. This is what is risked in the act of cutting. But cutting is essential to the exploration of phenomena – whether speaking artistically or theoretically, or indeed, in the spirit of this work *as both*; entangled. Social, artistic and culturally motivated choice-making is a very important part of what makes up knowledge in the world, so including these is arguably an important aspect of creating new approaches to what knowledge is, how it works and how re-imagining current strictures is important for the development of new higher education pedagogy. I argue that it is perhaps *impossible* to divorce oneself from the act of cutting, thus it is an essential part of developing pedagogy not to ‘airbrush’ these out, as it were, but to draw ourselves into these acts of cutting *as part of the presentation of research*. To recognise the entangled and performative nature of how we agentially act in the development of research, in the material-discursive *knowledging* of the world.

In relation to the work of Karen Barad, which this thesis engages with deeply in the upcoming chapters, the making of cuts is a vitally entangled component of

the production of phenomena, indeed, “[d]ifferent agential cuts produce different phenomena” (Barad, 2007, p. 175) In this view of ontology, the making of cuts (via an apparatus of observation) links both the ontological and epistemological, making them part and parcel of each other. How I come to know something creates the ‘thing’ itself. Although this was alluded to in the preceding chapter, it will be taken up at greater detail in the forthcoming chapter. Suffice it to say that how we make cuts – make choices - is something that is a primary feature of creating any PaR project. However, as this is perhaps the first study to combine PaR with the work of Karen Barad, what makes this study different to other investigations is the fact that the subject/object divide is here problematised right down to the level of mattering itself. Again, this will be explored in greater length and to greater detail in the following chapter as the work of Karen Barad is examined in more depth, but I believe that this introductory ‘tour’ provides a first initial framing of the subject.

The following section of this chapter introduces the main features of PaR by way of examining a PaR project undertaken by Whalley and Miller (2004). The issues discussed include: setting PaR, by way of example, in its context in the academy; describing the project and its specific processes and outcomes; generating key terms (in line with the work of Kershaw, 2010) to define an working methodological ‘map’ of PaR.

Partly Cloudy, Chance of Rain: An Example of Practice-as-Research in the Academy

The concept of a forecast is to issue the receiver with access to information regarding what is coming, insofar as they can use their observations and experience as a basis to predict what might occur in a given situation. By using meteorological terminology the intention was to hint at the state of the atmosphere that Whalley and Miller wanted to evoke through the performance. The sentiment of *Partly Cloudy* describes the state of the sky, and *Chance of Rain* suggests prospective precipitation, it situates itself in flux somewhere between the present and the future. However, extended beyond the description of a weather front,

there is a suggestion that the viewer should expect an event that may not have fully predictable outcomes. Furthermore, the title suggests that a totalizing account of the weather cannot be provided, encouraging the viewer to consider that similarly, they may not see or be provided with a totalising perspective of the event. Situated on the horizon the bride and groom are about to walk the path made by the motorway, and the viewer may be compelled to ask "Is it dangerous"? Certainly the positioning of the couple is a comment upon the risky and possibly brittle nature of the project, where forecasting what will happen is not possible.

(Whalley and Miller, 2004, p.31)

In 2004 Joanne 'Bob' Whalley and Lee Miller submitted the first ever jointly written thesis in the UK. It was also undertaken as a PaR submission and both its creators were successfully awarded with a PhD upon completion. The thesis investigated several critical themes including Marc Auge's theory of *non-place* and by extension, theories of 'place', Deleuze and Guattari's *fold* and *plateau* approaches to the collaborative development of knowledge, and Richard Schechner's notions of performance and performativity. It is not in the remit of this chapter to give an exhaustive account of Whalley and Miller's research, rather, I would like to focus the lens here on how they successfully conducted a collaborative, PaR doctoral thesis that investigated *and produced* enhanced critical approaches to processes of *knowledg/ing* via a characteristically formal academic output: a PhD. By engaging in this discussion, I hope to draw out some of the features of PaR, and how these might be adapted for both under- and postgraduate management learning contexts.

Whilst the work of Whalley and Miller in the end is specifically *located* in the discipline of Theatre & Performance Studies (in that their doctoral awards acknowledge the field of Theatre & Performance, rather than say, Geography or Anthropology), I argue that their approach carries the transdisciplinary nature of PaR mentioned in the above section and so offers a beautiful line of flight from which to re-imagine transdisciplinary approaches to pedagogy, here for management learning.

The above section quoted, taken from the thesis' introduction, points towards the kind of approach Whalley and Miller used. Not only does the work draw upon aesthetic and performative metaphors (in the extract, meteorological), but also upon the actual performativity created by the *performance* of research. After a year's worth of small acts of performative interventions at service stations including leaving behind wallets stuffed with memories, feathers, and invitations to the random finder to call and thus engage in performance – moments which arguably deterritorialised classic use of the site as service station and transformed it into a continual site of a) performance and b) the *performativity* of cultural practice - a main performance event took place. The couple, who had been collaboratively creating the thesis and all its aspects and outputs, were officially married by a priest in the service station. Drawing on J.L Austin's notion of the performativity of words, they successfully turned a *non-place* into a ritual and legal space: they were pronounced man and wife in a renewal of vows to each other that was legally and ritually *performative*. These actions and the many others that Whalley and Miller engaged in to explore their critical concerns, brought about further dimensions to their work, sending them into multiple research directions. This occurred *through practice*. Importantly, the *practice* of generating performances structured their research inquiries. It opened up new research areas itself, through itself. In this sense, I argue that it provides an excellent example of taking a *diffraction* approach to knowledge-making through arts-performance.

The opening up of research areas through practice was understood by Whalley and Miller as follows:

Whalley and Miller do not seek to overwrite Auge's concept of the non-place, but instead augment it with place, to keep both concepts in the continual play of both-and. Whalley and Miller are thus exploring 'soft' knowledges, rather than the 'hard' knowledge propounded by Popper. This position further reinforces the need to execute this project utilising Practice as Research as a methodology, allowing as it does, the use of

practical explorations of theoretical models. Thus, 'soft' knowledges which valorise the experiential, support strategies of dissemination which seek to generate knowledge in the locations/context in which they develop. Operational knowledge functions in this way, allowing the service station to be both a site of contestation and of generation.

(Whalley and Miller, 2004, p. 15-16)

Although the practice of the performance-based aspects of critical inquiry inform and enhance the overall investigation of their research areas, Whalley and Miller are at pains to state that the performance aspects open dialogues that enable multiple knowledges to permeate the work, and are not simply ways to re-state, or 'teach' users, through performance, about a site and the kinds of practices such a site calls for or excludes. In fact it might be possible to argue that what is at stake here are multi modal, rather than singular discourses of knowledge-making themselves:

They go on to explore the context-specific manner in which learning is best undertaken, suggesting that abstract concepts are much more difficult to relate to than those concepts which are taught within a given context. The main difference between situated cognition and operational knowledge, is that operational knowledge is not trying to impart information of which the recipient is not already in full possession. Whalley and Miller's aim was not to 'teach' the user of the service station about the space she is already using, rather they sought to encourage her to engage with how she was using the space and question why.

(ibid. p. 12)

This potentially opens up a pedagogical diffraction *through* a deterritorialisation of everyday spatial practices, rather than through comment on spatial practice alone. It is *performative* in that it *does* something, rather than simply commenting *on* something. The wallets, for example become performative interventions that subvert the everyday routines associated with a service station, with finding lost property, and with artefacts that are nearly everyday,

but perform differently: they are stuffed with feathers and include an invitation to 'play'. Arguably, the metaphor *and* reality of creating a line of flight is present here. The regular practices associated with the space are disrupted, at first unobtrusively (with the wallets, and several other installation performances such as notes left stuck with chewing gum under tables that invited passer-bys into an adventure), then overtly, (where the marriage ceremony caused a major traffic jam as motorway drivers slowed to watch the event). Using multiple sources of apprehending, experiencing, evaluating and analysing knowledge that is often taken-for-granted (here regarding the use of a service station), results in generating knowledg/ing moments that depart from the position of lack – for example an observer not being “fully in possession” of critical knowledge of the writings of Auge, or indeed any critical thinker - and refocuses the knowledg/ing process around generating critical approaches from multiple positions, including practice, everyday life, affect, and embodiment to mention just a few. As discussed in the previous section, such work does not function to mirror or reproduce knowledge that can be gained from engaging in more traditional forms of study, where practice leads to a confirmation of certain world-views detailed by the traditional approach. Rather it diffracts knowledge through different forms of apprehension and generation that enhances, rather than confirms critical windows onto a topic, thus producing multiple critical complexities in the flow of knowledg/ing.

Whalley and Miller, perhaps like most PhD candidates, did not know exactly where they were going at the outset of the research, but interestingly the whole work emerged out of following a rather peculiar *practice* of some motorway drivers, which Whalley and Miller came upon quite by chance,

Following the discovery of a discarded bottle of urine, which lay abandoned on the hard shoulder of the M6 motorway, Joanne (Bob) Whalley and Lee Miller began to explore the position that the motorway occupied in current cultural perception. This found articulation in the writing of Marc Auge, who conceptualises spaces such as the motorway, the airport lounge and the shopping mall as 'non-places'. Auge states that:

"[i]f a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place (1995: 78). Whalley and Miller felt that this was only a partial account of the motorway, one which ignored the subversions of its 'normative' usage, and sought to challenge the conceptualisation provided by Auge.

(ibid. p.4)

The "challenge" to Auge was made via their performed practices as the researchers made their case that, "[b]oth the actions executed on the motorway, and the research undertaken within the Academy were vital to the development of this project." (p.9) Every detail of the short performances carried out over the year culminating in the main event of the marriage was analysed according to the critical windows they opened onto Whalley and Miller's original research "challenge" to Auge. However, most strikingly, the practices engaged with created not just windows *onto* research, but huge vistas of research themselves. Indeed in commenting upon their work in *Research Methods in Theatre and Performance* (2011), Baz Kershaw states:

The reward of the public's interest for Whalley/Miller as researchers was animation of the projects **key issues** regarding conventional relationships between *space and place* on motorways. The research event challenged how that transport system tends to render the *domestic absent* by manifesting a foundation of the domestic – marriage – as present via *collaborative / contra-individualist creativity as a strategy of resistance* regarding the site's tendencies to commodify the traveling public...As the eleven waltzing couples on the lawn alongside the three-lane carriageway almost brought the busy motorway traffic to a stop, so it was amusing to reflect that the most vital **starting point** of this remarkable example of PaR was the *chance observation* of a bottle of urine on the thin strip of its hard shoulder.

(Kershaw, 2011, p.74. Italics and bold in original.)

Kershaw uses **bold** type in his analysis of this and other PaR projects to point to his five "not-without-which" characteristics of PaR. He names these: starting

points; aesthetics; locations; transmission; and key issues. Thus, within his analysis lie textual indicators that open up whole areas of methodological thought; another form, perhaps, of performance upon the page. These five essentials of Kershaw's PaR provide interesting ways to understand some of the processes implicit in a methodological field that appears to enhance criticality in research and practice, but due to its highly specific and artistic workings might seem too fluid, too *flight-y* to be captured as a pedagogical tool.

The first of the five mentioned are **starting points**. These are understood in Kershaw's version of PaR, not as research questions, but more as "*hunches*" or research pulls which are indicated as vital to this style of research as "[t]he clearest contradiction here is between the predictability-quotient of questions (even the most open ones imply a range of answers) and the unpredictable prompting of hunches." (ibid. p. 65) If Whalley and Miller had not had a "hunch" that the object would provide them with the foundations of two successful PhDs, the work would never have taken place. If by contrast, they had set up a more formalized research question, the work would arguably not have produced the vast amount of multi modal, critical knowledge, performance and performativity that it did, as it would have truncated potential avenues into more manageable material. Kershaw argues for aims and intuitions as initial **starting points**, rather than the traditional question format, which already locks the research into a clear pathway. This often produces predictable results, which might be coveted in some areas of the academy, but here are seen to hinder the full potential of practice-as-research generated criticality.

Aesthetics refer to the artistic traditions the research grows from. This is less about situating a genealogy of practice alone, and more about becoming integral to the evolving of traditions within a PaR context. The everyday aesthetics of the motorway service station as breached by the small site-specific performances, objects and installations culminates in a huge spectacle: a wedding with all the attendant performances it generates, expected and unexpected. The tradition here is largely a site-specific one. But other elements, such as invisible theatre, and installation are also present. Whalley and Miller

breach even the idea of performance tradition itself when they introduce a real ceremony – that is something culturally *performative* in and amongst more representational modes. By playing with **aesthetics**, they generate a vast swathe of critical research on performances/performatives. This goes on to be an integral part of their PhD.

Performance **locations** are vital as they provide the bounded feature of boundless performance and thinking-through-performance. “Hence the incorrigible specificity of theatre and performance is crucial to what they are or will become, even as the exact nature of their being can never be pinned down for good.” (ibid. p. 66) This refers not just to the geography of *place*, that is where the performance is held, but also to location within disciplinary tradition. Here, Kershaw adds “[t]hey are a part of yet apart from the disciplines that constitute them, therefore they are trans-disciplinary, always operating in yet-to-be defined intersections between disciplinary fields.” (ibid.) The problematisation of **location** is perhaps one of most deterritorialising aspects of PaR. As mentioned previously, both *practice* and *research* are intra-actively entangled very clearly in a PaR project. The **locations** of disciplinarity are hybridized. These projects thus allow for material-discursive, diffractive and entangled *approaches to pedagogy* to be undertaken *through* the project, rather than spoken about in the classroom. It strikes me that it would be rather strange to lecture on these alone, defeating the purpose and in a sense even promoting the obsolescence of the very values of these approaches and missing the critical enhancement of research that comes from practice.

Transmissions refer to how the knowledge produced is communicated. In PaR such communications take place in multiple modalities and registers. These are not separate, but rather are interwoven and entangled. “The diversity of dissemination reflects the hybridity of its specific methods of enquiry, as it evolves unique ‘messages’ that constitute a singular chorus, the PaR bandwidth.” (ibid.) Whalley and Miller’s work occupies many registers, including that of a written thesis. Whether one experienced the performance(s), the performance and the thesis, or the performance, thesis and viva, I would argue that seeds of

the critical research exist embedded in all, diffracting differently whilst still growing from an initial challenge to Auge. Like any diffraction experiment, the possibilities of the work are endless. They are capable of producing and re-producing myriad outputs that impact beyond the academy – in the case here, involving members of the public, local communities and businesses (the Costa service station). Limits of production are dictated by setting limits, or creating cuts via time, space, matter.

Key Issues is described by Kershaw as “the joker in the PaR pack because, as inescapable diversity is its chief overall quality, it will always be generating innumerable key issues.” (ibid.) Kershaw remarks that key issues usually function in PaR to disrupt binary formations embedded deeply in research cultures and beyond in the everyday, such as theory/practice or ontology/epistemology. This aspect again moves in a transdisciplinary manner through the concerns the work addresses. It finds how concerns may function across a range of abstract and tangible practices to generate the material-discursive world we live in. **Key issues** can also arise from such a project by stealth, emerging through the practice as the project generates spectral diversity in the initial critical aims. Difference emerges from the critical entanglements the work diffracts and several issues might suddenly appear as **key**, as the research project progresses.

Kershaw’s five central tenets provide an interesting insight into how mechanisms of PaR might be seen to function, although there are countless other diffractions that might be made of his platform as the life of PaR continues in the academy.

In *Research Methods in Theatre & Performance*, Kershaw creates a bricolage of different aspects of a PaR project spliced with these indicators in bold on the page. Rather than reduce disciplinary and methodological ‘mess’, Kershaw seeks to clearly render it, both theoretically in the flow of the research and typographically. In this way, his work speaks to Boxenbaum and Rouleau’s critique of rendering research “legitimate” by cutting out what doesn’t fit,

mentioned earlier in this chapter. Furthermore, as Sandberg and Tsoukas suggest:

[R]esearch processes employed by academics usually contain a wealth of creative, non-standard components that are later removed or glossed over when presenting the research as researchers construct homogeneity in heterogeneous phenomena. By doing so they simplify the phenomena at hand...the enactment of organizational practice is obscured and the logic of practice is closed off.

(Sandberg and Tsoukas, 2011, p. 341)

Interestingly, what this suggests is that it is not just a question of rendering processes that is at stake here, but indeed becoming critically aware of the true complexity and inherent performativity of phenomena. I argue that the work of PaR acts as a critical tool *par excellence* to deal with creating pedagogy for an increasingly complex world that does not stay still when it is studied and indeed emerges from out of the performativity implicit in apprehending it. Indeed, this kind of approach might resonate well with trends in practice theories as a whole, where, as Charles Taylor states,

meanings and norms implicit in [...] practices are not just in the minds of actors but are out there in the practices themselves, practices which cannot be conceived as a set of individual actions, but which are essentially modes of social relations, of mutual action

(Taylor, cited in, Shove, Pantzar and Watson, 2012, p. 5)

Here, performance, performativity, actors (human and nonhuman), agencies and social relations are implicitly entangled in the flow of practice, which include meanings and “norms” produced. This is an inherently more networked way of approaching material-discursive knowledg/ing in pedagogical settings, creating new, dynamic ways of teaching and learning arguably better suited to handling complexity in the world.

Generating a PaR project with the kinds of steps and aspects postulated by Kershaw above, helps to produce complex diffractions that in turn multiply the

avenues that any critical research project can encounter and create. Perhaps they act as lines of flight, deterritorialising the mode and method of traditional research into something far more complex. As such, I would argue that the entire project undertaken by Whalley and Miller is demonstrative of the potential of PaR to both provoke and provide a robust methodological spring board by which to engage in research that is critically performative, participatory, diffractive and highly complex.

It is important to note that this thesis here, largely on account of its length, is not being submitted as a piece of PaR. Rather, the thesis and the projects it comprises of point more towards being practice-based – that is, the projects undertaken inform the research being developed but do not *stand for / as* the research itself. I believe that the value of PaR perhaps lies in its ability to include different forms of knowledge *as parts of the research itself*, not always relying on the creation of a translation, of sorts, into standardized academic language. I decided however, to focus this thesis on presenting a more practice-based case for the use of PaR, in order to set up a framework (or a prism to diffract, if you will) for the discussion of the ways PaR can be used to develop teaching and learning for management learning contexts.

Thus, the pedagogical projects detailed in the forthcoming chapters, invited management studies students to create their own PaR projects. This thesis analyses and reports on the processes undertaken to create the conditions for this kind of practice, the underpinning theories useful in the creation of these conditions and for the analysis of the projects after completion, and the impact these projects had – how they worked, or did not work to enhance critical and creative approaches to management learning.

Chapter 3: Towards New Materialist Strategies of Teaching & Learning: Developing Approaches to Pedagogy

[R]elata do not pre-exist relations; rather, relata-within-phenomena emerge through specific intra-actions.

(Barad, 2007, p.140)

In the preceding chapters the following themes were discussed:

- The need to develop new pedagogical approaches for the teaching and learning of management that addresses the call made by Baker and Baker, “Is it time to completely rethink what we are doing?” (2012, p.704)
- Current trends in higher education (with specific reference to the UK) that appear to be leading to a dissatisfaction with the way teaching, learning and research is being shaped and produced
- Key concepts and theories drawn from new materialism, posthumanism and the work of Deleuze and Guattari including, *deterritorialisation*, *diffraction*, *performativity*, *material-discursivity* and *agential cuts*, and how I came to choose to develop this thesis and its projects using these concepts over others
- The need to define and differentiate between theatre, drama and performance when working with these fields to create inter- and transdisciplinary pedagogy (as often interdisciplinary developments in management learning ignore these acute distinctions)
- Key tenets of PaR and internal differences occurring in its modes and practices, including an example project
- A brief discussion on how PaR and the work of Karen Barad might be entangled together in order to enhance pedagogical developments

The purpose of this chapter is to explore how the creation of new teaching and learning for management learning contexts that take the above points into account, might be conceptually developed. In order to do this, I will further discuss how I envision working with some of the key concepts of new materialism and posthumanism (with particular reference to Karen Barad), and

Deleuze and Guattari's concept of deterritorialisation. I will then move to engage these with inter- and transdisciplinary, arts-based approaches (via PaR) specifically for the management learning classroom. I will then conclude with a thought-experiment on how these might work *in practice*. Chapters 4, 5 and 6 move this conceptual discussion further, detailing actual experimental projects undertaken at Warwick Business School and Copenhagen Business School.

Entering the Field, Imagining the 'Future'

The systems of conditions always remains immanent to the conditioned, verified by it. The operation of 'making sense' thus designates three things: first, one constructs a stable signifying link between elements (for example, ways of exhibiting paintings in public galleries and museums, modifications of the gaze, a new attention to the insignificant, new ways of saying what exists on a painted surface, etc.); second, one constructs it in its distance from another system of relations (for example, the aesthetic distance from the hierarchies of subjects and genres that characterized mimetic logic); third, one constructs it as a system of conditions of possibility that defines a certain type of subject experiencing these connections and ruptures. One constructs it by setting in relation to a certain number of figures...

(Ranciere, cited in Davis, 2013, p.191-2)

In a hierarchy of more traditional pedagogical conditions that often include neat rows of desks and chairs, sometimes even a microphone (to render one voice loud over waves and ripples of *background noise*), blinds to regulate the streams of photons pouring through windows as *natural light*, and often the hard wood or plastic materiality of a lectern or podium - a sign as much as a solid object that has become arguably as representational of Western academic experience as the black mortar board - how does a teacher enter into a room of students that is already so suffused with such multiplicities and differences? What series of small performances and streams of unfolding material-discursive performativities does she become part of, does she *cut* and *harness* in service of her job description when she enters a room to teach?

The everyday conditions mentioned here – human *and* non-human, material *and* discursive - arguably form multiple aspects of phenomena that can be *cut* into separable and identifiable parts. They are named, budgeted for, bought in and used by stakeholders of the classroom experience. ‘She’, the teacher alluded to in this imagining, forms another part of this flow as at the end of the day she fills in her time sheet and becomes factored in to the quotidian cost of the course purchased by students, or more often, their loan company. As she fills in her paperwork she too iterates herself as another unit of consumption on the education market. Although it may be *useful* to cut the (neoliberal) world of the academy up into such divisions in order to participate in ever growing administrative practices, where the conditions “always remain immanent to the conditioned”, how far is this entire endeavour nothing more than a useful fiction. Where here is the practice of knowledg/ing found?¹²

To imagine knowledg/ing as immaterial, existing in the space between or apart from materialities, is perhaps to slide towards a more metaphysical approach, inscribing it with an insubstantial ontology that mysteriously flies through space, cut apart from flesh, object, architecture, atom. But, by the same token, can the process of knowledg/ing be located? Pointed to? Similarly, to imagine knowledg/ing as a concretised action, macro enough in form to be coded and packaged into *thingness*, is perhaps to cut knowledg/ing away from its more uncountable quality of being-in-emergence, *entangled* and in-process. This kind of double-bind which emerges in the Cartesian split between materiality and discursivity, flesh and ‘spirit’, matter and meaning, potentially gives rise to the following questions: Do ‘we’ pedagogues, teachers, students and administrators *want* knowledg/ing to be a *thing* or a doing? Do ‘we’ *want* it to resist materiality or embrace it? Do ‘we’ *want* to grab hold of an in-between that protects these binaries whilst simultaneously seeking some kind of third way? I argue that these questions form the beginning steps towards imagining lines of flight that

¹² I use the term knowledg/ing to indicate that ‘knowledge’ and the processes of making knowledge are fused, or indeed *entangled*.

move away from more traditional concepts of knowledge as a static, pre-existent object, and towards knowledge as in-process, multidirectional and ultimately a participatory and embodied *doing*.

Thus, in this thesis I work with the notion that the idea of a thing called 'knowledge' is insufficient to capture what 'knowledge' actually is. I believe that knowledge is more a process – a knowledg/ing – rather than a 'thing' to be quantified. Furthermore, rather than be understood as a process occurring *between* two stable units of being, for example where knowledge is a thing that develops by acquiring or acknowledging units of information that combine to produce new units of information in iterative sequences, the process is *entangled*. This means that what might have been considered separate units of being that *inter*-act, are actually *intra*-acting – unfolding co-constitutively.

Exploring this idea further, perhaps the discursive binaries that hold knowledge in place as a 'thing' might be approached as potentially useful insofar as they can point to a territorialising notion of pedagogy, where a subject or discipline is understood as an easily recognisable, quantifiable thing that can be changed or enhanced by 'adding' knowledge from other disciplines. This allows for representational processes to begin, and thus provides an initial springboard for (re)imaginings of pedagogy (for example, they might be multidisciplinary – comprising of separate units drawn from different disciplines placed 'side by side' as it were, to complement the primary discipline; or interdisciplinary, where different disciplinary units are embedded in service of augmenting teaching and learning, but yet, where each subject *inter*-acting to form the new approach is still recognisable as separate).

That said, working with a territorialising conception of knowledge does not *necessarily* require that knowledg/ing is understood as fixed in an entirely bounded space and time. Rather, as Deleuze and Guattari sense of *territory*, knowledg/ing can be worked as an assemblage that is always-already alive with movements and even mutations within space and time. Speaking to the idea of territory, a Deleuzian reading suggests that:

As an assemblage, a territory manifests a series of constantly changing heterogeneous elements and circumstances that come together for various reasons at particular times. Although a territory establishes connections from the areas of representation, subject, concept and being, it is distinct from a fixed image, signification or subjectivity. Through this, we can see that a territory is primarily marked by the ways movement occurs across the earth, rather than by State borders.

(Parr, 2005, p. 275)

Moving the notion of knowledg/ing here across the borders of a material / non-material binary has a further advantage as it allows it to be understood as more fluid, maintaining its own organising principles in order to capture and represent its qualities and signature processes. Thus knowledg/ing can be further understood as operating material-discursively, rather than by necessity having to fall into or between one form (materiality) or another (discursivity). The same exists for other binaries that seek to create distinctive, representational borders and boundaries around what is part of the knowledg/ing process and what is not.

The point here is not to argue against *any* attempt at representing knowledg/ing, rather, it is to re-focus emphasis on the entanglement of material-discursivities as they emerge in moments apprehended within the phenomenon of teaching and learning. Bringing materiality (and material-discursivity) into the pedagogical frame by extension means bringing the body in too. Knowledge is here not just understood as a theoretical pursuit somehow disembodied, 'downloaded' and 'uploaded' in an academic feedback loop of reflection and mimesis.¹³ Rather, it is understood as a continuous process of diffraction, diffracting *through* the various embodied worlds of students, teachers and

¹³ Indeed, these themes have been discussed by educationalists elsewhere, including Ranciere (2007), Spivak (2012), and Ball (2013). Whilst an exhaustive account of the three is not provided on account of space in this chapter, it is hopefully sufficient to suggest that other approaches to pedagogical development continue to grapple with notions of mimesis, passivity and feedback loops in education. More recently there has been a rise in some 'posthuman' or 'cyborgian' approaches to pedagogy, e.g. Gough (2004) and Angus, Cooke, Evans et al. (2001), but these still remain the exception that 'proves the rule' that mimesis and feedback loops remain dominant modes in education.

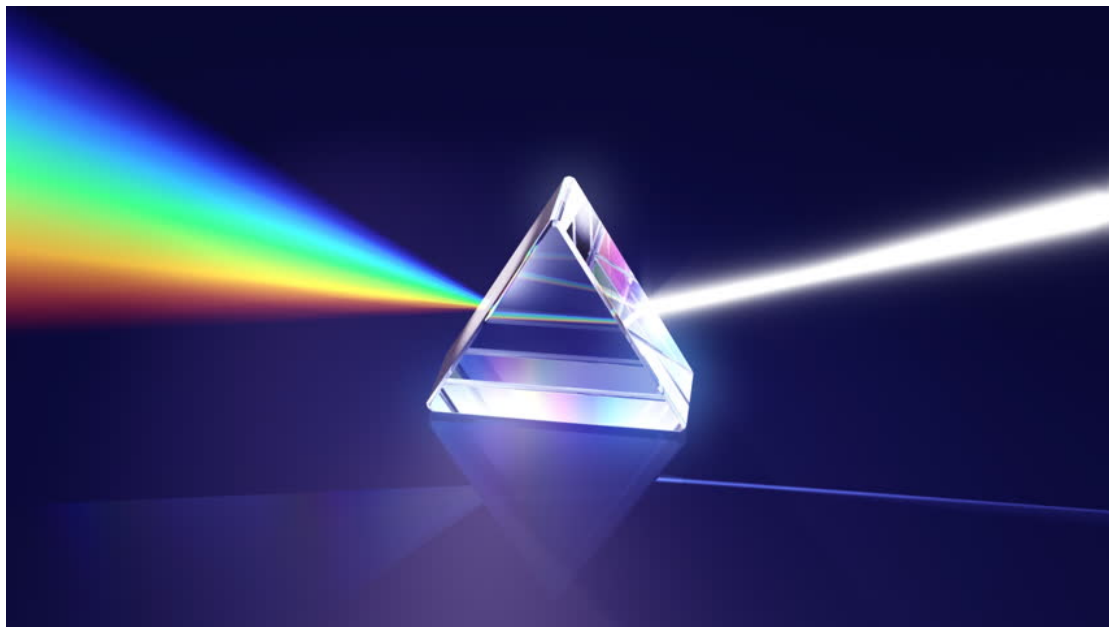
stakeholders, as well as the materialities of different places, sites, and histories to *produce* the phenomena studied.

In contrast to notions of reflexivity and reflection, which are still based on the idea of pre-existing wholes interacting to produce new knowledges, diffraction moves in a world of entangled ontologies. As Ann Cunliffe states, “[r]eflexivity ‘unsettles’ representation by suggesting that we are constantly constructing meaning and social realities as we interact with others and talk about our experience.” (Cunliffe, 2003. p.985) In diffraction however, the “unsettling” is perhaps altogether greater as the world is not remade discursively, but also materially. Language is no longer seen to be the sole domain of the performative reworkings of the world. Bodies, materialities and ‘*things*’ (Bennet, 2010) are an inherent and vital part of the process. This is where the work of Barad arguably begins to show its potential for the development of pedagogy.

Thus, perhaps fairly central to this discussion on re-imagining pedagogy is the idea that as knowledg/ing moves and stretches across multiple material-discursive terrains, territorialising them into moments of representability, what is occurring, is a series of performative *cuts* (Barad, 2007). As stated, knowledg/ing is thus not a process of the inter-acting of multiple, pre-existing sources coming together to produce the qualitative moments of territory – a territory that as soon as it is created paves the way for its own unravelling, its own *detritorialisation*. I believe, that knowledg/ing is a material-discursive practice that is always engaged in a process of becoming. Furthermore, as materiality and discursivity are co-constitutive, the world exists in a continual entanglement. To know something is to affect it’s being. To be something is to affect knowing what it is. Thus, the material and discursive are not separate ‘things’. Such a radical approach to understanding the world and knowledge, or knowledg/ing, provides a unique perspective on how new forms of transdisciplinary pedagogy might be created, questioning deeply how ‘we’ make divides, how we understand and navigate the world and what kind of pedagogy we might want to start imagining. In order to do this I will now explore the idea of intra-action, or how knowledge can be understood not as a thing, but as a

material-discursive process, at greater depth, and how divides or ‘cuts’ are made and what risks are involved.

Intra-action describes a process of producing divisions or ‘cuts’ *within* the phenomena, rather than producing cuts (divisions and territories) between *already ontologically separable phenomena*. This idea comes from Karen Barad’s conception of exteriority-from-within and how the creating of *agential cuts* can be viewed prismatically in service of creating robust conceptual frameworks for the development of transdisciplinary pedagogy.



(Prism image. <https://www.shutterstock.com/video/search/prism/> . Accessed 12th April, 2017)

Barad states:

...phenomena are explicitly ontological in nature, not merely epistemological. It is through specific agential intra-actions that the boundaries and properties of the causally related components of phenomena become ontologically determined and that particular concepts become meaningful (that is, semantically determinate.) Intra-

actions enact *agential separability* – the condition of exteriority-within-phenomena. Separability is not inherent or absolute, but intra-actively enacted relative to a specific phenomena.

(Barad, 2007, p. 339)

Here, creating a boundary of distinctive properties produces meaning – the discursive component of meaning is irreducibly bound up with, or entangled, with the materiality at play in the phenomenon. Furthermore, there is no prior and necessary *inter*-action between stable and independent material-discursive properties, acting out their individuality and then *coming into contact* from distinctive individual locations. Rather, Barad sees phenomena as an unfolding of cuts that take place from a position of within, rather than from a position of exteriority or exterior subject positions. She describes this process by turning to the realm of quantum mechanics, but in an ingenious stroke, she examines the impact that quantum experiments have *on the notion of ontology and epistemology*, rather than confining them to “piddling laboratory experiments” (p.336) that exist under the microscope alone:

But we cannot be talking about the correlation of the inherent properties of two separately determined systems, as one assumes from a classical worldview, because intra-acting systems are entangled and do not have separately determinate boundaries and properties. The boundaries and properties of component parts of the phenomenon become determinate only in the enactment of an agential cut delineating the “measured object” from the “measuring agent”. This cut, which enacts a causal structure that entails the “causal agent” (“measured object”) marking the “measuring agent”, is determined by the specific experimental arrangement or material configuration.

(ibid. p. 337)

In other words, *cuts* and separations (or even the delineation of *territories* that mark separable ontological units) are produced not by inherent, *apriori* dualisms of subject/object, nature/culture, matter/knowledge, us/them and so on, but rather come to life within an entangled flow, where one part along the spectrum *measures* another. Barad argues that it is this act of measurement that produces

separations, rather than that separations exist ontologically prior to these acts of measurement:

What we usually call a “measurement” is a correlation or entanglement between component parts of a phenomenon, between “measured object” and the “measuring device”, where the measuring device is explicitly taken to be macroscopic so that we can read the pattern of marks that the measured object leaves on it.

(ibid. p. 338)

Furthermore, this process here clearly deems that “measurement” is not necessarily the sole province of humans either. The measurer does not stand in *his* white coat, hunched over *his* tools to examine and thus create (Frankenstein-like) *his* version of the world - as if playing overlord from the detached position of separability. Rather, in this example *he* is part of the entanglement, and thus is not the anthropocentric dictator of things. Indeed “phenomena are the material-discursive practices, where discursive practices are not placeholders for human concepts but specific material articulations of the world.” (ibid.)

This conception pushes the envelope of the unfolding of knowledg/ing towards the posthuman. What is risked by doing this? Does this kind of approach erase or deny the idea / reality of humans? How does it affect the idea of human responsibility? Is this taking the idea of entanglement too far? What happens to human identity? I would propose that the human is not denied in this account of posthuman performativity. The human is not here stripped of humanity, inscribed, into a neo-liberal, late capitalist object to be consumed, packaged and sold/to. Rather, the human, along with endless other entangled entities, is lively and accountable to its part – *our part* – in the marking of bodies, in the measuring, quantifying, and differencing that brings about the *agential cut*. However, the human is not understood as somehow powerfully apart from this entangled flow. In this conceptualisation, perhaps it is possible to say that it is not just the *personal that is political*, but indeed every last atom.

So: how do 'we' want to cut, render and work processes of knowledg/ing? How might we participate in the marking of the *body* of knowledge in our higher education systems? What would the material-discursive entanglement of knowledg/ing in its agential aspect mean, and how might it be momentarily (de)territorialised into a pedagogic expression?

In contrast to the spectator theory of knowledge, what is at issue is not knowledge *of* the world from above or outside, but *knowing as part of being*...In traditional approaches to epistemology the knowing subject is a conscious self-aware, self-contained, independent rational agent that comes to a knowledge product fully formed...The knower cannot be assumed to be a self-contained, rational human subject. Rather, subjects (like objects) are differentially constituted through specific interactions. The subjects so constituted may range across some of the traditional boundaries (such as those between humans and nonhumans and between self and other) that get taken for granted...Knowing is not an ideational affair, or a capacity that is the exclusive birthright of the human. Knowing is a material practice...

(ibid. p. 342)

Here, the knowing subject is deterritorialised. It takes off on a line of flight that removes the human from its centrifugal position in the generation of knowledge, and as the primary recipient of knowledge – as if knowledge were passed from human to human, affecting a slave-like material/nonhuman/Other in the transaction. The 'knowing' human territorialised into centrality in more traditional epistemological frameworks, acts perhaps more upon the premise that *he* is separated from the object *he* measures through *his* knowledge. The divide here functions to separate the knower not only from the object *he* studies (be they human or nonhuman objects, and indeed, in some more vicious forms of colonialist thinking: subhuman), but even from processes of knowledg/ing that may emerge from outside a human sphere, for example knowledg/ing that is qualitatively different by virtue of its taking place outside, in the city, in the woods, via embodied experiments and so on, not to mention other forms of knowledg/ing that function largely outside of the traditional academic.

It might be an interesting moment here to pause and suggest that the *body* of books or online papers that form the main part of the knowledg/ing process in more traditional frames of teaching and learning – a *body* of knowledge – emphasises the power of the *word* as a worlding process, rather than the world as a worlding process itself, as it were. In this diffraction of knowledg/ing processes, the turn to critical theory is emphasized, as the argument moves towards a Derridean day-dream/nightmare in which there is “nothing outside of the text”. Materiality becomes a slave to language, erased in the cacophony of *human-made* (intelligible) sounds.

Thus, at some level, it might be possible to suggest that one of the premises on which the notion not just of objectivity, but also of the dominance of language alone in creating knowledg/ing processes, is one that draws a boundary between Nature and Culture. Indeed as Vicki Kirby suggests:

The explanatory and productive power of Culture has assumed global proportions as a consequence. Indeed, so powerful are these revelatory and constitutive capacities that they have unveiled Nature as Culture’s creation.

(Kirby, 2011, p. 12)

Kirby suggests that one of the associated problems with the absorption of Nature into Culture via asserting the position of “nothing outside of text”, is that it in effect creates a lesser Other out of “Nature” and materiality as a whole – one that is ultimately made-flesh from text. Here the material may indeed be inscribed and reproduce itself according to inscription, but it is the text – that is language, human language – that becomes the writer of material movements, rather than being an important and irreducible *part* of an entangled, material-discursive flow.

This kind of approach to ontology potentially ushers in the dominance of understanding the world as formed of individual subject positions that assume an exterior relationship to phenomena, rather than one that is more disposed to

an entangled position of exteriority-from-within. Whilst this is just one more potential way of producing knowledg/ing processes from the diffraction pattern I am creating/discussing in this chapter, the potential limit of this approach is that it refocuses ultimate power on the human, rather than on making agential cuts from within the entanglement, which *includes human and nonhuman, Nature and Culture*. In the main, the choice of how to construct ontology can potentially lead to appreciating only a fraction of the possibilities for participating in agential choice-making. Kirby is somewhat scathing of the human centred approach of “nothing outside of the text”. Indeed:

What is especially disturbing about this way of thinking is not that it reinstates the very logic whose political implications it abhors, namely equating otherness [here, materiality] with an original simplicity and limitedness. After all such lapses will inhabit every argument to some extent. Yet more serious and difficult to engage is the sense of righteous conviction and benevolent purpose that motors these arguments, rendering them quite incapable of acknowledging the how and why of their resemblance to what they oppose.

(Kirby, 2011, p. 14)

The purpose of this discussion is to develop a more spectral approach to understanding knowledg/ing processes and thus create new conceptual frameworks via which management learning pedagogy might be (re)imagined and produced that better tackles the kinds of differences and differencing processes present the complexity of the world as unfolding and performative phenomena. Following this, in the image of the prism above, it is possible to see the multiple entangled qualities, frequencies and exteriorities-from-within of light diffracted. Interestingly, although the effects of the human are present in the image of the prism above (the prism has been crafted, the image has been downloaded from a computer, a human is reading/seeing the image and so on ad infinitum), what is featured is a phenomenon that figures nonhuman properties – light, glass, etc. Rather than imagining the diffraction pictured as a human event, useful to humans, acting as a human metaphor, made by humans for humans alone, it might be productive to understand the diffraction as entangled with *the human as part of a larger flow*. Here, I have cut it into *both* a metaphor

on the page, and into a thought-experiment into the workings of ontology: the experiment performs a mixture of the ontological and epistemological, where the prism becomes the measuring agent, or episteme, rendering the phenomena of light into differential cuts (white light, coloured lights), or ontologies. The prism thus simultaneously performs ontological and epistemological processes that are entangled. They arguably become *onto-epistemological* (Barad, 2007).

Lastly, to follow Kirby's critique, the nonhuman could be analysed to diffract human processes of othering, not least, othering "Nature". In othering "nature" humans arguably affect a knowledg/ing process that divides or cuts human from nonhuman, rather than seeing both as part of an entangled flow of intra-acting material-discursivities. In a sense, an agential cut is performed via a measurement of what is separably human and separably other than human, which creates the onto-epistemological distinction. Nonhuman features, such as the foods we ingest – say, minerals that become part of bone reproduction – are glossed over in such a measurement. 'We' are still understood (and creating ourselves) as separable from these, whereas in fact these minerals are as much part of our humanness as our skeletal structures. Thus the fiction of a human / nonhuman divide as an *apriori* breaks down. An agential cut, rather, is created to produce innumerable strategies of living as a human on this (entangled) planet.

Affecting a human/nonhuman divide in knowledg/ing allows for othering processes that produce separabilities that 'we' may deem as somehow 'useful'. These are still operating at the level of making choices into ontologies that are practiced in everyday life, choices that *mark bodies*, rather than identifying separable essentials that pre-exist their practice-ability and performativity. In the meeting between human and nonhuman that takes place *after* such a divide is put in place, a hundred or more othering and knowledg/ing processes may emerge, infused with power, difference, mimesis, embracing, rejecting, accepting and *encountering*...



(viral photo / meme¹⁴: <https://www.youtube.com/watch?v=-ENdLiHet7Q> . Accessed 10 November, 2015)

Manifesto for Re-imagining Pedagogy

So, how might this kind of posthumanist, new materialist, Barad-inspired lens diffract approaches to pedagogy? To begin with, it might be noted that pedagogy here is now no longer the domain of epistemology alone, but rather becomes part of the stream of onto-epistemological processes. Pedagogy becomes, not just a way of studying an a priori world, but becomes a worlding process itself. This concept picks up on approaches to measurement discussed in the preceding chapter. As students measure, analyse and inscribe the world they study with meaning, they enter into a process of entanglement that brings forth the material-discursive world they are attempting to study and understand. This

¹⁴ I have decided to include this 'meme' here to show the varieties of responses to 'encountering' a nonhuman other in an unexpected context. Here, an additional 'friend' photobombs the scene with an unanticipated embrace. The act is shocking to some and humorous to others. Fundamentally, it deterritorialises the everyday of the beach holiday momentarily changing the boundary between human and nonhuman, diffracting the holiday-snap, the phenomenon of photobombing and perhaps even calling into question the very anthropocentricity of the beach community featured. It is hoped that the photo itself enters the text here like the ray it features, deterritorialising the text, producing new affectivities and diffractions in reading.

occurs through making cuts, marking material-discursive bodies (of space, time and matter), which go on to produce further performativities. This acts in stark contrast to forms of pedagogy that attempt to hold the world still, in a sense, in order to study it. Furthermore, it arguably lends itself to inter- and transdisciplinary settings that do not begin with the assumption that territorialised 'ready-made' disciplines encounter and interact with each other nominally, but that knowledge is always-already flowing intra-actively, performing and performative, marking the world into shape, and thus inherently transdisciplinary in itself.

Thus, a pedagogy that takes this kind of approach is one that by its very nature works with the participatory and the agential. It also works with making and critically apprehending conscious cuts in the pedagogical experiences generated between students and teachers in terms of the spaces used, the materialities worked with, the multiple time lines and ghosts (of history / phantasms of future possibilities), and a whole host of other entanglements of space, time and matter. By critically approaching the performative nature of making cuts in the pursuit of knowledg/ing processes, I argue that this kind of approach to pedagogy diffracts a larger spectrum of knowledg/ing, making cuts that emerge as objects of study in the world. This occurs via a highly complex apparatus: human stakeholders measuring, understanding and approaching the world. Furthermore, it calls into question the idea that humans exist as somehow separate from the phenomena we study, which is what makes this approach highly *posthuman* in character. As discussed above, this challenges and enhances the way education itself is conceived. I believe that taking such an approach enhances the potential to constructively change the way we think and learn about responsibility, how studying a thing actually changes it and how we might better come to understand *and practice* knowledge in higher education.

In its most fundamental terms, this kind of approach to teaching and learning *detrterritorialises* some the following notions that are perhaps often taken for granted:

- 1- that the world will remain still while it is studied;
- 2- that students, teachers and administrators are set apart from the world studied, in a safe subject/object divide;
- 3- that impacting 'on' the world is a secondary order of study – rather, students and teachers are always/already impacting from *within the world* even and especially in the moment of study;
- 4- that space, time and matter are in a perpetual state of ontological separability;
- 5- that knowledge occupies a representative mode, rather than being in a continually *performative* mode;
- 6- that the world is human-centred *by necessity* and so to study the world sensibly is to study a world that is human-centred, rather than *choosing* either a human or nonhuman fulcrum around which to (de)territorialise approaches to study and analysis.

This list is far from exhaustive, but hopefully provides a frame around the kinds of deterritorialisations that can be made using notions of agential cutting, and diffractive, material-discursive and posthuman approaches to pedagogy. Indeed, this rather formal list here epitomises the cuts I currently am able to make through both choice and limitation – limitation both in my own critical apparatus, and in the format I am taking here: the formal thesis chapter.

The purpose of engaging in the *deterritorialisations* enumerated above is to inject critical, material and embodied choice-making into as much of the knowledg/ing process as possible. It is my premise that once students and teachers engage in a performative, material-discursive and ontologically 'muddy' educational moment, they may wish to ravel back up into more manageable ends. The process of deterritorialisation does not have to be an end in itself, indeed this would potentially negate the entangled relationship between deterritorialisation and territorialisation. Rather, the purpose here is to render the world more open, students and teachers more critical and educational processes inevitably more participatory in a world of multiple entanglements. This is picked up in the concluding Chapter (Chapter 7) where, to tie these ideas

and forthcoming projects together, I propose ‘maps’ for pedagogical diffraction. The following section, here, now goes on to discuss radical deterritorialisation specifically in terms of how it can impact on teaching and learning. This leads to an exemplar framed as a thought-experiment, which aims to provide a more fulsome picture of the kind of thinking underpins this re-imagining of transdisciplinary pedagogy.

Deterritorialising Pedagogy: A Material-Discursive Approach and How it Matters

Elements by themselves probably never cause anything. They become origins of events if and when they crystallize into fixed and definite forms. Then, and only then, can we trace their history backwards. The event illuminates its own past, but it can never be deduced from it

(Arendt, cited in Bennett, 2010, p. 31)

Seen as an event, a pedagogical moment or phenomenon is suffused with numerable actants. Indeed “an actant never really acts alone” (Bennett: 2010 p. 21) but is intra-actively in formation within a host of entanglements before it becomes momentarily cut into an inter-active being-in-time. So how could these actants and entanglements and other such performativities be drawn into the more solid-seeming world of classrooms and curriculum? Is it not easier to assume the fiction of stable units, of concrete and a priori being-ness in teaching and learning? I would argue that the answer to that is both ‘yes’ and ‘no’. Whilst the notion of a stable unit of being might be considered useful in order to catalogue, measure and indeed produce the world of stable fixities, which can then become tagged and labelled in the classroom, sorted and included or excluded according to whatever contemporary canon is in favour at the time, these ‘units’ can be understood through a more fluid lens – in other words, via Deleuze and Guattari’s concept of *territorialisation*, which, as argued above has the idea of movement and flow embedded within it. Such units and unitary approaches are thus open to changes and mutations *from within*, though still retaining some of their independent and inter-active qualities. They are more complex in that they allow for such dynamisms.

The concept of territorialisation has embedded within it therefore, an implicit deterritorialisation, and vice versa. The two are not separate phenomena. Rather, any territorialisation has a line of flight within its composition that allows for new combinations, movements and flows that alter its innate structure. Thus, in summary, any territory has lying within the potential for change *as part of its vital ontology*. This is an interesting thought when applied to pedagogy, as it points to the possibility of examining stable parts of a curriculum for its potential lines of flight. These lines of flight do not come from outside the curriculum, as a traditional multi- or even interdisciplinary approach might suggest. Lines of flight come from *within*. They are “thought-movements that would creatively evolve in connection with the lines of flight of other thought movements, producing new ways of thinking rather than territorialising into recognisable grooves of what ‘passes’ for philosophical thought.” (Parr, 2005 p. 145-6).

Thus, when combined and worked with via a prismatic or *diffractive* frame, lines of flight might be understood as intra-actively entangled in the phenomenon of the particular curriculum to be taught. Furthermore, the entanglement arguably persists in other factors that are often *cut out of* the final rendering of pedagogical theory and practice. These may be as ‘simple’ and ‘everyday’ as the teaching and learning space used on the day, the number of students, the objects in the room and their inherent material-discursive qualities, the texts, data and sounds present that are not initially seen as participants or entangled aspects of the formal texts read, and any factors identified (sometimes by exclusion) from the idea of ‘curriculum’, *ad infinitum*. Indeed, perhaps this is the phenomenon of the transdisciplinary at work itself – not two disciplines inter-acting separately inside an apparently stable classroom space, but a whole host of multiple and differencing factors emerging from out of a vibrant, entangled flow of spacetime-matter.

Becoming aware of the complex entanglement of factors emerging in the spaces, times and materials of the phenomena being studied in the present (the

discussion in earlier parts of this thesis has already mentioned paying attention to the 'ghosts' or spectres of the past that re-emerge in phenomena in the here-and-now), arguably requires an attention to momentary and temporary performativities playing out in the everyday life of the moment of study. These are not *solely* performativities that have been rehearsed – for example a regular schedule pattern to adhere to, a classroom entrance ritual (such as a key access card), or the typing of a login code for wifi - neither are they performativities that are not rehearsed per se but are anticipated, such as the regular breaking down of an essential item of digital teaching equipment. Rather, the kinds of temporary performativities I am referring to might extend far beyond such rituals of space and *place*, into performances and performativities that students engage in when they 'encounter' the material taught. How do students' performativities bear witness to *their own implicit entanglement* with the material? Could this be momentarily 'captured' or 'cut' to develop pedagogical practice? How might this impact on the notion and development of social science as a 'discipline'?

If the aim of social science is "to provide a richer and more nuanced understanding of the world, and not to offer simplified answers to complex questions" (Nicolini, 2012, p. 215), then a more thorough and complex approach to pedagogy might legitimately need to be undertaken. Indeed, "good science is generative not eliminativist: its goal is to increase our capacity to make connections among phenomena, not to eradicate interesting features in the name of generalization" (ibid.) Working deeply with a notion of entanglement and unpacking what impact the term might have on the study of social science provides an interesting avenue into the deterritorialisation of pedagogy in service of re-imagining ways for it to deal with a more complex world.

I believe that it is key here to examine how the materials and the discursivities that students engage with actually become (or indeed how they have always-already been) *entangled* and *material-discursive*. This provides an opportunity for students to reconfigure more traditional approaches to knowledge in ways that are more complex, that live up to the challenge of making "connections

among phenomena” and that don’t “eradicate interesting [and here I would add vital] features in the name of generalization” as mentioned above, and that inscribe responsibility and choice-making into the act of teaching and learning. So, how to do this? The below takes this manifesto and imagines it in a thought-experiment that describes how it might be brought into practice, in a higher education setting.

Thought-Experiment 1: A Teacher Prepares

Reprise:

What are *phenomena* studied and how are ‘we’ (an imagined ‘we’ in an imagined classroom in this *experiment* that I would like to airbrush into imagination) specifically engaging in the phenomenon of teaching and learning? Most importantly how are ‘we’ all making specific *cuts*, enacting the world – that is, becoming actants within an entangled world? What knowledg/ings are present in the pedagogical spacetime-matter, and how are we territorialising them? Perhaps ironically, the very act of making knowledg/ing processes more specific *requires* a level of the improvisatory in order to explore different ways of making critically aware *agential cuts* that start to function in the macro world of an everyday classroom in the academy, working with a multiplicity of spacetime-matters emerging in the moment. Perhaps the key here to this kind of entangled and complex approach is its focus on the everyday practices occurring in the actual pedagogical space *as an entangled part* of the actuality of what is being studied. Under these conditions, knowledg/ing processes are suffused in the walls, doors, times, objects, thoughts, “ghosts” and texts in the phenomenon of the curriculum.

So, how might all this “entanglement” actually be put to work in the classroom? This hypothetical example starts to imagine ways that lines of flight can be identified and worked with within an entangled classroom setting. What flights might the materialities presencing in a classroom on any day in the academic calendar, with any number of students bring forth? The scene is set:

Draft One: The Performance of Pedagogical *Scene*, how does it work?

On a particular rainy, autumn day, an organisational theory teacher walks into a room full of undergraduate students. She is introducing an arts-based interdisciplinary form of teaching and learning for some of the associated theories and practices of inter-organizational networks. Her topic is supply chain management in organisations. She has read the 2013 version of a textbook on organizational theory by Mary Jo Hatch and Ann Cunliffe and needs to introduce supply chain management to her group.

Apart from two very enthusiastic students, she imagines the rest of the class itching to for it all to be over – after all her class is timetabled at 2pm on Fridays. She has noticed although most students take their degree seriously, they keep the world they study at a something of a distance to ‘the real world’. They are focused on how their degree will help them acquire a job that satisfies the pressures of debt, personal and family/social expectations and quality of life in fast paced society of ‘achievers’. However, they somehow all draw blanks when asked how these management theories relate directly to them. There is some kind of at-a-distance operating here. A dulling of participation. She reads the supply chain section in the textbook:

This concept focuses attention on the flow of raw material that forms a more or less linear chain of connections originating with the supply of the most basic raw materials (e.g., petroleum by oil companies) and subsequently flowing through intermediary organizations (e.g., oil refineries, petroleum distributors, and gasoline stations) to reach end users (e.g., drivers of gasoline powered vehicles). In the case of services the focus turns to value-added activities that form a value chain, but is much the same idea as the supply chain. You can visualize a supply chain or a value chain by cutting a slice through an inter-organizational network that includes all suppliers, partners or distributors, and end users of a given production process or delivery system. Supply and value chain-thinking helps organizations manage all the relationships of a process or service practice as if they were organized as one entity without the necessity of their being integrated into a single firm...

(Hatch and Cunliffe, 2013, p. 60-61)

This excerpt comes from the introduction to *Organization Theory*, a widely used text included in the curriculum across many universities as an essential pedagogical tool for the management learning classroom. So how might these insights, drawn from textual material be brought to life in 'our' thought-experiment classroom, which combines inter and trans-disciplinary approaches including *diffraction*, material-discursivity, performativity, the posthuman and arts-based classroom work? How would one find a line of flight?

Transdisciplinary Methodologies: Practice-as-Research Becomes Part of the Process

Perhaps one of the central tenets of PaR is that differing knowledg/ing processes or methodologies can share and enhance critical concerns. Thus, practice-as-research is positioned here as not only a viable option, but as intrinsically well-suited to this kind of Barad-inspired approach to material-discursive knowledg/ing, pedagogy and *onto-epistemology* as a whole. Reading PaR diffractively through Barad, rather than remain superficially separated or *cut* by discipline, methodology or formal presentation strategies, here *practice* and *theoretical research* do not only enhance each other, but actually are intra-actively already part of one another. Thus, following the preceding arguments made *practice* and *theoretical research* are not only material-discursively entangled, but each also can be understood, or *cut* to become a line of flight that exists in the other. *Practice* becomes a line of flight within *theoretical research*, and *research* becomes a line of flight in the phenomena of *practice*. Thus PaR as an emergent theme in 21st century higher education pedagogy, becomes an interesting line of flight within this pedagogical re-imagining of management learning itself.

Interestingly, it has already been argued in management learning circles that research that takes place within set disciplines of the academy often draws on multiple forms and sources of research *and* practice that are only to be later formalised and cut into traditional methods (see for example Sandberg and

Tsoukas, 2011). The actual provenance of the research and the various methods by which it was generated in practice, may indeed often lie outside strict disciplinary parameters. Indeed as suggested by Boxenbaum and Rouleau:

we propose that scholars frequently use the script of bricolage to assemble various building blocks into new organizational theories. This assembly, we argue, is subsequently made invisible in academic writing when scholars – more or less consciously – adopt other scripts to enhance the academic legitimacy of their new knowledge product.

(2011, p. 274)

In other words, although the research itself may be drawn from multiple sources, disciplinary areas or perhaps even methodological modes, such inconvenient, blurry moments are marshalled into shape, rewritten and recontextualised into “legitimate” knowledge products. They are rendered “invisible”. Rather than stick to such scripting processes, PaR celebrates, and indeed is characterized by, such ‘bricolage’ being rendered visible. However, rather than just remain open to presenting multiple disciplinary infractions on the page, PaR considers the actual *practice* to be an irreducible part of the *research* itself. It does not just produce extra outputs¹⁵. Instead, it clearly reveals *research* and *practice* as entangled and hard to separate and thus arguably lends itself to a Barad-inspired approach to the world as intra-active phenomena rather than as inter-active phenomena, whose ontologies separately encounter each other in space and time.

Furthermore, I would argue that it is this quality of entanglement that extends PaR into the transdisciplinary. It is neither a multidisciplinary side-by-side of different methods and topics, nor an interdisciplinary coming together of two units that strive to make a third. In its transdisciplinarity, practice-as-research is intra-active. Its outputs are *cut* by the apparatuses used in that it does not ‘use’ a

¹⁵ For example, by producing a performance as an adjunct PaR is not being engaged with. Nor does any practice count, for example, the production of a Shakespearean play at the Royal Shakespeare Company cannot be made to stand for research where research is the adjunct, tacked on as a written ‘component’ that has emerged as a separate commentary.

performance to explain or mirror a piece of research, but rather is diffracted by it. Thus, the performance and the research are intra-actively part of the overall critical research phenomena. They grow from and within each other.

What PaR produces is therefore, something quite new in the academy. The 'knowledge-products' are entanglements of performance, performativity and critical analysis in the sense that the work often *does* what it *says*. The lines are thus intimately blurred, allowing for the research to produce highly critical approaches to entangled phenomena and function in multiple disciplines and complex realities of practice. Indeed, as Kershaw and Nicholson state of practice-as-research:

We contend then, that research methods in theatre/performance studies per se, at least as represented here, at best are not concerned with legitimating the cultural authority of the researcher or the research. Rather, they are about the engaged social-environmental production of systems and the cultural production of flexible research ecologies wherein tacit understandings, inferred practices and theoretical assumptions can be made explicit and can in turn, be queried and contested...We need to figure, therefore, just *how* theatre/performance research methods variously, but almost always critically destabilise the interactions of current epistemologies and ontologies. What, exactly, might be the meta-forces at play between its skills methods and methodologies that can so profoundly upset the apple carts of 'knowledge' and 'reality'?"

(Kershaw and Nicholson, 2011, p.2-4)

Playing the Field: A Brief Moment of Thinking Out Loud

She enters. The room is busy, but it is not overpopulated. There must be around fifty students, give or take. They are mostly twenty years old. They are ethnically mixed, all have mobile phones, and all are still getting to know each other. Her lesson plan contains some directives scribbled, almost acting as a prompt, a kind of half-script from which she improvises the lesson. The scribbled words in note-form include:

How many of you have noticed the table here? Shut your eyes and decide together what colour it is, how tall it is, produce as many descriptive details as you can – even what sound it makes when it is struck. Feedback as a group. Draw attention to the everyday and how the table is often encountered. How is, for example, supply chain management enacted here in the table that sits here and now in front of you, a table you have seen everyday? Research this however you like in pairs/groups/individually. Report back on your findings and what media/medium you used to produce these findings.

How did the groups/persons who used different research media (or *apparatuses*) differ in their reports – both in methodology, output and collaborative methodology? Are there any links or relationships between these three? Thus, how many versions of ‘table’ do we now have? What does that say about the role of a research apparatus in the production of the research? How many other apparatuses could we have used? How might we imagine the kinds of ways these impacted on the unit in mind: ‘table’? Now, how is supply chain management effecting the table in real terms, for example, its size, shape, materiality, use, depiction and so on? How has the supply chain management process participated in the *creation* of the ‘table’? What links between the supply chain and the actual product can be made, in space and time relations? What kinds of implied moments or structures of power and priority in the chain can you imagine? Are these structured by time, space or matter or all mixed together? How many nonhuman agents participate in the supply chain’s workings in relationship to this ‘table’? How is the table structuring your body right now? How is the table *producing* your body in the here and now?

And so on... See if students can add further diffractions of the supply chain, the product, or the organization via lenses focused in on any number of the multiple positions / everyday practices present in the

chain that they can imagine, and that they can see presencing in phenomena in the classroom *right now*.

Here this imagined example has already approached a here-and-now, “zoomed in” style of critical discussion that introduces complex topics of theory somewhat by stealth, including but by no means limited to: entanglement, material-discursivity, the posthuman and the practice of the everyday, alongside other critical issues including power. The topics are not introduced at a distance, as critical concepts to be understood abstractly, but rather via finding the lines of flight entangling in the everyday, in the quotidian of the spaces, times and materials students and teachers engage with. The argument here is that the line of flight emerging, but not fully developed at this point, defies an ‘out there’ or ‘over there’. Rather, it is ‘in here’, ‘part of here’, ‘here’. The lines of flight discussed in this example emerge via the critical presencing of these complex topics being materially-discursively *produced* in the classroom.

Pedagogically, adding short moments for group discussion into the teaching plan potentially allows for further possibilities, critiques and ways of making cuts, to emerge. These can then be fed back to form part of the pedagogical flow in a more seminar-style moment as part of the overall structure of the class. This allows for the flow of knowledge to become multiple. Rather than the ‘teacher’, the ‘text’ or the ‘set curriculum’ pride of place in the pedagogical moment, students here are given the opportunity to develop knowledge that is relevant particularly to their world and that is presencing in their particular classroom in the moment of their attention to it.

After these discussions, students can then be invited to start collaborating on some physically improvisatory exercises using objects, texts and spaces available to them right there in the classroom they are currently inhabiting. The slide from the everyday embodied form of researching critical questions relevant to the supply chain text, towards theoretical development via teacher prompted questions and more deeply engaged peer-to-peer class discussion, can now move to the beginnings of a performed, arts-based, affective approach to handling

performed notions of making agential cuts at the macro level of objects, texts, bodies, spaces, sounds.

It is important to note that these performed approaches are not focused on more traditional presentational forms of arts-based curriculum – ‘we’ will not go into another space, a studio theatre or film studio filled with props, sets, or equipment. The aim here is still to research the topic, not ravel up into an alternative presentational form. ‘We’ are just expanding the critical toolkit to the everyday, here-and-now objects that students have normal access to. In fact, it is possible indeed to state that nothing here is out of the ordinary or special. Everything is exactly as it seems – well, almost!

In order to illustrate, this part of the pedagogical flow might proceed as follows: After undertaking improvisational, arts-based, embodied research in order to build and enhance critical approaches to the performativities, practices and narratives entangled in the topic, a more formal, conceptual discussion of the notion of entanglement, material-discursivity and posthuman performativity can be introduced with the aim of producing more traditional research outputs. In this way, what *appear* to be two major, distinct approaches, have been used to develop the students’ research: an embodied, arts-based approach, and a theoretical approach. Both share the same concerns, but diffract the topic through different knowledg/ing processes. The diffraction aspect is crucial here. Aspects of different kinds of knowledge and knowledg/ing processes are being engaged with, sometimes cut by different times and possibly spaces, but often the cuts are produced according to themes, what Kershaw might call “**key issues**”. Thus, the work is not a mimetic doubling (which would in effect create a kind of tautology and thus be potentially redundant). Rather, the work provides a huge spectrum of diffractions that capture the complexity and entanglement present in genuine critical approaches to a topic, which students then ‘cut’ in their presentation of the work. The ‘cuts’ of course, must be justified.

Fleshing out this illustrative moment in the unfolding pedagogy, students could, for example watch a digital recording of a moment taken from a supply chain practice, embody it themselves through group improvisation, and then attempt to render the same scene explicitly from one of the many critical perspectives discussed. A posthuman rendering, for example, might produce some interesting object theatre and installation performance, drawing attention to the role of artefacts, objects and other non-human factors via the way the students artistically frame their investigation. These then must be critically analysed, not only as a part of everyday corporate/ industrial performance, but also in terms of the specifics of the performativities of the organization's supply chain that the students' performance highlighted. At each step of the way, moments for critical discussion, journaling and documentation (via mobile cameras for example) can be introduced in order to produce multiple layers of knowledge/ing artefacts and to enhance the main aim: critical discussion and development of practices of knowledge-making that are inherently complex and entangled.

A foundational principle here, is that the arts-performances students produce not only add differencing and diffracted dimensions to the way they critically approach the material they study, but also, that it renders the actual practice they are studying strange and thus draws attention to it, its entanglements and how it performs and creates lines of flight. It "breaches" (Garfinkel, 1967) the way the everyday practice is presented, revealing artistic, affective and *critical* lines of flight that open multiple teaching and learning opportunities within the pedagogical moment engaged in.

Towards the end of such a pedagogical project students might then begin the processes of "zooming out" (Nicolini, 2012, pp.214-16), that is, making critical choices about how the world at large entangles and performs. Questions might include, what kind of everyday apparatus have they used to produce their research? What does this say about knowledge/ing processes and lines of flight present in the everyday? How did they collaborate? How did their collaborative languages reveal implicit and tacit knowledges about practice? What historicities are embedded in their approaches to the work? And so on...

Thus, the theories and practices engaged with in this brief thought-experiment (including the practice of making and researching via arts-based work) are perhaps encouraged to merge in the knowledg/ing processes taking place here: making use of the everyday and underscoring entanglements of participation, perception and performativity through the different embodied, theoretical and discursive pedagogical moments students engage in. The “zooming out” offers another level of participatory practice: How do ‘we’ want to exit the classroom now? What streams of multiple phenomena do ‘we’ walk into upon departure? How do ‘we’ *want* to walk into these? I argue that once the entangled processes of knowledg/ing are critically engaged with, the world becomes perhaps a little different, a little more open and certainly more participatory. In the words of one undergraduate student after participating in one such style of course: “now we can’t stop discussing everything, even something so small like why I chose to wear this owl necklace today became a huge topic after class!” Everything *matters*.

What has been diffracted in the knowledg/ing processes described here are the theories, practices, bodies and performativities that are part of the phenomena of curriculum and pedagogy. Rather than attempt to untangle and exclude some parts of the phenomenon of learning in order to place a prior, and currently perhaps more ‘manageable’ importance on theoretical and often abstracted aspects, this kind of work draws attention to some of the entanglements taking place. Perhaps it is the attention to entanglement that produces more critically aware pedagogical moments, preparing students for the innate participatory quality of taking an embodied, agential realist approach to the world they study *as part of it*.

The following chapter now moves to investigate how PaR can work in the management learning setting, through a particular case-study undertaken with undergraduate students. In this instance, the case-study is not intended to routinize PaR into an indelible, fixed system, but show the kinds of lines of flight such a methodology can produce, so as to inspire imaginings of where it might go

and how it might enhance this re-imagining of a transdisciplinary pedagogy for management learning settings.

Chapter 4: First Experiments: Deterritorialising *Critical Issues in Law & Management*, a Compulsory Undergraduate Module

The following chapter puts the concepts and methods discussed previously into practice to begin to test how this pedagogy might be developed and what its initial strengths and weaknesses might be. The chapter includes discussions of:

- Working within an existing, business school course, *Critical Issues in Law and Management* and how I aimed to enhance the teaching and learning practices by adapting the initial framework using new materialist, deterritorialising and posthuman concepts alongside methodologies inspired by PaR practice.
- Working with issues arising through practice to develop the pedagogy, including,
 - “serious” play and permission
 - case-study and making it relevant to contemporary students’ experience
 - developing performance based approaches to enhance practices of ‘zooming-in’ (mentioned in the preceding chapter)
- Discussing how deterritorialising pedagogy in this way, for undergraduates specifically, presented different challenges and produced a variety of strengths and weaknesses that could be honed and improved upon (these are put into practice in the following two projects discussed in chapters 5 and 6)

Introduction to the Project

And in the past, in our social relations, we have talked of such entities as “society”, “social relations”, “culture”, “organizations”, “language”, “communication”, “persons”, “the self”, and so on, with the presumption that we all know perfectly well what the “it” is that is represented by the concept of the entity we are talking *about*. Clearly also, we can no longer

be satisfied with theory-driven research as providing the kind of understandings we need – if we are in fact to understand socio-material processes within which we have our being.

(Shotter, 2013, p.52)

In the previous chapter I attempted to make a case for working with concepts of intra-action, deterritorialisation and diffraction as a theoretical apparatus by which to *imagine* pedagogical possibilities for management learning, not least via the incorporation of the potentials lying within PaR modalities. This chapter goes on now to describe and discuss an experiment that marked the beginnings of imagining such a pedagogy in practice. The course *Critical Issues in Law & Management* (henceforth, CILM) was originally set up at Warwick University more than fifteen years ago for undergraduate students of business and law studies, undergoing several incarnations until appearing in the form I was given the opportunity to work with in the 2013/14 academic session. What follows is a) a detailed discussion of the inheritance – the “ghosts” - that haunted the course; b) an in-depth report of some of the new test approaches to its reimagining in practice, and c) diffractive possibilities for further iterations. Working with the conceptual framework provided by Barad et al., this chapter aims to show how I developed inter- and transdisciplinary approaches (including PaR) to re-imagine management learning at undergraduate level.

In the quote above, Shotter (2013) draws attention to some of the intra-active principles that underpin theories of entanglement and how they might make concepts that currently drive social theory less rigid and more fluid and complex. When diffracted through this lens, such “entities” are not so easily boundaried. In order to understand and rethink organization studies, Shotter points towards the limitation of “theory-driven research” to provide the adequate tools. Indeed, although we can bring off some quite spectacular results in the natural sciences, we must now accept that it is just *in terms of a theory's relation to such results*, not to the whole structure of reality, that leads us to think of theory as a *true* theory. But what is missed in all such theory based results – which although they enable one to predict from one fixed

configuration to another – is *what actually happens in the transitional flow of such agentic activity* in the movement from one configuration to another.

(Shotter, 2013, pp. 52-3. Italics in original.)

Here, Shotter moves modes of social theory from being more representational in character to more performative. It is the “transitional flow of agentic activity” that organises and produces configurations, not the *inter*-action between apparently pre-set configurations that shout to and influence each other from across a divide. Thus, rather than working representationally, social theory benefits from working *performatively*. In current social science teaching and learning practice, the representational model is still the dominant modality. But as Shotter and others predict, it produces a somewhat simplified set of organisational realities and thus cannot entirely account for the dynamics of complexity, difference and change circulating within the fibre of an organization operating within the world – worlding the world.

From this less representationalist, more material-discursive position, reading the development of CILM through its history at Warwick Business School, brought to light the many challenges that the course initially navigated as it grappled with finding different ways to teach critical social theories over the years. According to Mingers (2000), who was involved in the course’s initial inception, it was designed to:

Involve all the disciplines in an integrated manner, be academically rigorous and at the same time be participative and based on student-centred learning, and should develop the students’ practical skills in presentation, report writing and group work.

(Mingers, 2000, p. 220)

Straightaway it is possible to infer a few inherent positions operating within the remit itself: that the course was predicated on a more multi- perhaps occasionally interdisciplinary approach as it sought to “integrate” different disciplines (in its first iterations, all within the field of business studies); that it

needed to satisfy an agreed concept of academic rigour, a concept that is here considered somehow different enough from what Mingers calls “participative” to require that such a qualification be spelled out in the remit (which here is also worded to include “student-centred learning”); and that it included ‘soft skills’ as ‘things’ largely presentational in character (including presenting and group work), but not theorized in themselves *as part of* the knowledg/ing process. Through a diffractive lens, enhancing these foundational principles by bringing in a pedagogical lens of diffraction, intra-action and complexity would produce some very interesting changes to the course, and put both the work of diffraction, and the course itself to the test. Being offered the ‘free-reign’ to do so was nothing short of a marvellous pedagogical opportunity to develop this work.

Mingers states in his review of the course at its very beginning stages in 2000, that whilst self-reflexive student feedback collected upon its completion had suggested that the course had achieved the objective of enhancing criticality within the field and had presented and conducted teaching and learning in a way divergent from standard courses at Warwick Business School by, for example, having no formal lectures, but placing emphasis on group work combined with some seminar inputs, and by asking students to undertake a critical review of the course at its termination, he mentions the following:

While all the above are sensible suggestions reflecting the students’ experience of the course, of greater concern for the overall aims of the course was that virtually all the students failed to be genuinely critical. They simply accepted the course objectives as given and then reviewed the delivery of the course.

(ibid. p. 233)

This poses a very interesting provocation. Whilst the course materials given may have prompted students to question,

First, the logical soundness of the argument and its manner of expression (*rhetoric*); second, the taken-for-granted assumptions about factual matters and acceptable social practices and values (*tradition*); third, assumptions made about the legitimacy and whose views should be

privileged (*authority*); and fourth, assumptions concerning the validity of knowledge and information (*objectivity*)...

(ibid. 225, italics in original)

the delivery of the course itself did not foster these *in practice*. Mingers notes that students failed to actually be critical when set the task of reviewing the course itself, falling back to more unquestioning evaluation methods that demonstrated their ability to work with information, but not apply it in practice. They did not, here, apply what they had learnt to the identifying and critiquing of powerful rhetorics, authorities, traditions and “objectivities” present in their own teaching and learning experience.

Perhaps this indicates that robust critical and theoretical material was inserted into an overarching pedagogical structure still set up in such a way that despite its few differences to standard methods, the flow of power *in practice* somehow remained largely and unquestioningly intact. Thus, truly critical thinking in students’ actual appreciation and evaluation, was still marginalised if not rendered absent, despite the aspirations of the course creators. This situation brings back to mind a statement partially quoted earlier in this thesis from Gayatri Spivak, now here explored in its fuller context:

If we’re talking strategy, you know as well as I do that teaching is a question of strategy...In that context, it seems to me that one can make a strategy of taking away from the authority of [students] marginality, the centrality of their marginality, through the strategy of careful teaching, so that they come to prove that that authority will not take them very far because the world is a very large place. Others are many. The self is enclosed; the concrete is fabricated. One can do it *in* teaching rather than talk about it *ad infinitum* because they’re not ready to take sides.

(Spivak, 1993, p. 20)

Spivak raises a very crucial point here, that students often cite or fall back on their own position of marginality within a knowledge system that requires a certain flow of power in order to legitimate itself and its products. This becomes

a seemingly solid student defence against generating and *applying* knowledges, that only functions to underline the cut between the academy and 'real life', where the higher education system acts more as a gateway to employment – a gateway paved with abstract, theory-driven exercises - than it does a gateway to worlding and developing critical thinking *in practice*. No wonder students interviewed by Mingers complained that they wanted practitioners to come in and teach on the course! (Mingers, 2000, p. 233) The separation of critical thinking in theory and critical thinking in practice produced or indeed reaffirmed a cut Mingers mentions right at the start of his evaluative article, between “pure research *into* management practices” and “what is simply *training for* management.” (ibid. p. 219) Within this separation, exist swathes of power, the discourses of which might be taught as abstract information, but rarely get applied in the practice of everyday life.

At the very start of the article, Mingers produces his own cut. This cut goes on to reproduce and structure conditions within his course, and, I argue, is perhaps the very reason for the parts of the course that he considers as “failed”. Rather than create a cut between theory and practice in this manner, an intra-active and entangled approach might allow for changes in the practice of teaching, into the fabric of the course itself, which unfold or diffract differently. I venture that it is not enough that the original course involved little formal lecturing as a strategy in which to challenge more traditional forms of power in the knowledg/ing process. By removing the standard flow of knowledge in the construct from-teacher-to-student, Mingers and his collaborators believed they would hand over more power to students and thus make the course more participatory, enhancing their critical abilities by opening them up to multiple knowledge-making collaborations with their peers.

Clearly the students did not, to Mingers' mind, actually become more critical at the end of the course. Rather, whether citing their own marginality, trying to please the teacher, or 'play it safe' for the assessment or indeed any other performances they may have engaged in - which were untheorised in Mingers'

article - they completed the objectives they believed of the course and simultaneously complained that there should have been,

more lecture input, for example people from companies to discuss real-life problematic situations; inputs on specific areas such as ethics or law or soft systems methodology; and more on what was meant by a critical approach at the beginning, especially in terms of how to tackle a case study.

(ibid. p. 233)

Perhaps it is possible to venture that both students and teachers (including Mingers himself) found something lacking in the space created between the course objectives and its realisation, but were unable to articulate exactly what it was. I would here argue that what might have been missing, despite the course's best intentions, was an actual structural change in the pedagogy that enhanced critical thinking modes in students' work in practice. I argue that the necessary and actual structural changes to a pedagogical system that seeks to enhance students' critical powers *in practice*, is not achieved by removing the ostensive role of the teacher and leaving (here undergraduate) students to 'fend for themselves' whilst still moving them towards a largely traditional assessment process. To my mind this is a misreading of Foucault. Rather, I propose that the role of the teacher be seen as part of the entangled flow of knowledge/ing, present, but is by no means separable (both intra-actively and in the more classic sense of teacher as possessor of knowledge-as-object). Creating an either/or (here, teacher / no teacher), still affirms the double bind.

It is in this context that the slide from knowledge-as-object to knowledge as material-discursive process in a pedagogical setting requires the implementation of approaches outlined in the preceding chapter's thought-experiments and even a foray into the kinds of PaR methodologies it outlined. In such a frame, the role of a teacher arguably is to draw students' attention to the possibilities proposed by entanglement and diffraction through a careful process of deterritorialisation that involves zooming in and out, embodiment, creative practice and PaR

methods. These blend together in service of enhancing students' appreciation of complexity, participation and critical thinking. Such a journey, I argue, requires also that a teacher indeed needs to be very present, lest students, grappling with a perhaps unfamiliar lens, be overloaded, become anxious at the change of pedagogical style, or fear from a perspective of inherent marginalisation of their own critical processes, that they will "fail". Working with a diffractive lens that deterritorialises conceptions of knowledg/ing, but constantly and simultaneously draws attention to the fact that students are an active part of the cuts being made requires a huge commitment to making students, teachers and administrators feel 'safe' enough to take such a pedagogical risk.

Thus, structuration of the journey from day one to completion does imply a level of power, however I argue that the methodology provides students with multiple layers – strata even, to bring Deleuze back to mind – within which they may compose, change, add, find, lose, break, build, de-territorialise and so on as part of an entangled flow which comprises in its multitude, the roles and practices of teachers themselves. This avoids falling into the trap of adhering to a binary of either/or, that is either teacher at the 'head' or front of the knowledg/ing, or no teacher at all, which arguably leaves students anxious and adrift in a sea of theoretical words and exercises that still lead to a powerful assessment at the end of it all.

Rather teacher and student, curriculum, assessment and pedagogy are from the start *part of the entanglement*, producing a multitude of cuts that shape the phenomena of the world *in practice*. Furthermore, students' attention is drawn to actually working with these entanglements, making their choices and cuts participative by engaging their peers and teachers in critical discussion during moments in the development of their projects and navigating the assessment requirements *as part of* their pedagogical journey. The following details how I began to invite students to engage with this kind of remit via the use of transdisciplinary, practice-based methods of performing arts practice, and discusses the issues that emerged from attempting this in practice.

First Attempts: Serious Playing with Pedagogy

The first session of this new iteration of CILM was held at Warwick University library's experimental teaching area, a space named "the Teaching Grid". The space was equipped with several overhead projectors, screens and digital boards. It also had tracks on the ceiling that bent and curved, somewhat reminiscent of the kinds of toy train tracks I remember twisting across the floor in my early childhood. Attached to these were thick white plastic curtains, not dissimilar to shower curtains, which could be pulled along the tracks to create temporary breakaway spaces within the larger room. All chairs were fitted with wheels and kidney-shaped tables that could be pushed down and away to the chairs' sides. There were no freestanding desks, save two, also on wheels, that were pushed beside the door, holding up the paper attendance registers like a pair of collapsed, rectangular concierges.

I surveyed the room as the students filed in, completely unsure of where to place themselves. At first they milled about, nervously giggling or raising their eyes heavenward in disapproval of the bizarre space and its science fiction-like gadgets. I noticed some students swivelling around looking for a sign of who the teacher might be. The lead teacher stood by the largest projector screen, arguably acting out the 'front' of the room and started shuffling papers. She also moved from time to time to the doorway checking that students had signed the register. She drew the attention of the milling students and immediately talked about the course as an opportunity to "have fun" and gain some "soft skills". She mentioned how important these skills were for succeeding in "assessment centres" (a term I was unfamiliar with at the time), which she described as increasingly difficult to pass, and that while the course should be fun, students' essays would be seriously graded. I watched as a large proportion of students confidently nodded when the words "seriously graded" were mentioned. In some way it seemed to my mind as if these reassuring nods were indicative of students feeling back on familiar territory. She then handed the floor over to me.

My immediate thought was that this kind of scene-setting, whilst well-intentioned, undermined straightaway the notion that an arts-based approach and “serious” work might in fact be intertwined. The cut had been made between theory and practice, the arts and “serious” study, and the threat of failing at “assessment centres” was held up high, reintroducing the structure of power and, perhaps in similar vein to Mingers above, pointing at a dichotomy between the *idea* of emancipatory critical education, and the *practice* of power in the very classroom trying to teach it. Perhaps this scene-setting was also not so unfamiliar to teachers working with pedagogical methods that bend and rupture more traditional forms of teaching. Perhaps there is an inherent embarrassment in the idea of working with a transdisciplinary apparatus in a higher education setting. Bodies unshaped by chairs, and ideas, thoughts and impacts garnered from beyond tables, or disembodied microphones and lecterns, are somehow not entirely to be trusted, as if, given an alternative to these modes of knowledge production, the Penthian walls of the academy would be pulled apart in an instant by some gang of Bacchanalian she-devils.

The lead teacher gave me a word of advice before the class started. She suggested that these were “serious” students (that word again!) who had a lot of expectations from a Russell Group university. She mentioned that in previous years the course had had complaints for being “ridiculous” and that we would have to “sell it” as helping them gain an actor’s ability to present and get people to “buy in” to their ideas. I took all this on board insofar as it provided me with an immediate inroad into what expectations might need to be unpacked before the class got underway. The students did indeed already look awfully uncomfortable. How could this journey of deterritorialisation safely begin?

To remove myself from the class and let students self-organise from the get go, would to my mind be unethical, particularly considering the anxiety of students in the face of the multiple and often conflicting expectations they were having to fulfil – course, grades, modes of learning, parental and personal expectations, other teachers and courses, group dynamics and so on. Instead, I began the slow slide towards deterritorialisation by playing an almost supra-version of

“serious”. I first asked students to organise themselves into a circle, drew attention to their difficulty with doing so and mentioned how hard collaboratively organizing seemingly simple tasks can be in *practice*.

Students began to pay more attention, some agreeing and laughing, but the mood still continued to remain a little afraid. I then mentioned my credentials, my background, name-dropped to a point where even my own stomach turned in protest and then reassured them that this course would begin to unravel some notions they may have had *in practice* about teaching and learning, but would do so slowly, and with assistance and guidance *at every step of the way*. I started to draw attention to students’ change in resistance via the way they held and inhabited their bodies, not intrusively, but with much humour so that students began to smile and relax and soon the entire mood in the classroom changed and students reported that they felt a little safer. Bacchus would not be ripping apart their foundations through me today.

On a simple reading, perhaps in order to start the process of deterritorialising, it is vital to gain trust and assure students that the teacher is indeed a ‘safe pair of hands’ in all the ways students groomed to respect the authority of ‘experts’ might point to. I noted at the time that my voicing of the possibility that students were indeed nervous, embarrassed, or afraid and *legitimizing* that as the supposed source of power in this teaching and learning set-up was quite important. Rather than expecting they be ready to deterritorialise from the get go, or glossing over real concerns of being left adrift with a large, compulsory assessment to fulfil at the end, I felt it important that a strategy of slowly transitioning towards a deterritorialising pedagogy be crafted.

This is something I had come across in practice before, perhaps more overtly, in conservatoire teaching a few years prior. When I was first brought in to work mid-way through a semester with an entire cohort of drama students, it was explained to me by the director of the school that he was afraid they might have a “mutiny” on their hands and that the cohort were refusing to properly participate. With this in the forefront of my mind, my first moments teaching

were comprised of sitting the agitated and restless students down in a circle - who were expecting me to throw them into an immediate devising workshop - and asking them, “so what is the real problem here? I’ve heard you’re all about to mutiny!” What followed were the expressions of a group very succinctly putting forth their difficulties (not at all as aggressive as I was initially led to believe), and who were, *after being assured permission*, open about the impact their grievances was having on their relationships with staff and their commitment and progress with their creative work. After twenty minutes of disclosure, I outlined how I envisioned we could approach creative processes of devising together, and the group were then ready to get back to work. Nonetheless, still a little unsure and mistrustful, they continued to be hesitant to fully commit to developing performance work.

During the third session, I took the conservatoire students to the empty, local playground adjacent to the premises, and set them the “serious” task of “seriously playing” pirates (where one group would have to ‘capture’ the home – in this case a slide set in a wooden casement – of another group). Within a few minutes of serious play, students had dropped their resistances and were devising ingenious ways of luring and chasing other students off their base with the kind of full commitment, creativity and playfulness that one might expect of the Commedia De’l Arte. No trace of the shy, mistrustful, antagonistic attitudes remained. Two security guards appeared and ordered us off the empty playground, becoming quite aggressive in a very short space of time. Students interestingly mentioned in our feedback session immediately after the event that this situation had echoed almost perfectly the real reason for their non/partial-participation in their courses at the conservatoire: this was what they felt and experienced in their classes, they were instructed to “play” *but were not in fact allowed* to play seriously.

We continued as a group to work with serious play, deterritorialising the more traditional Stanislavskian pedagogies characteristic of the conservatoire via a variety of different techniques that placed the development of students’ ability to generate and articulate peer-to-peer feedback at the heart of every exercise, until

students' final performances. Without giving an exhaustive account of the differences this went on to make in their approach, commitment and creative work, it might be worth mentioning that they went on to achieve significantly higher marks in their final assessment than anticipated.

This somewhat anecdotal reference, *emerging from practice* came to mind during the first moments of approaching a nervous CILM group, as I believe it illustrates something important about power and permission in teaching and learning settings regardless of the discipline. Perhaps the dichotomy between being told to be creative and critical and the reality of actual processes of generating criticality and creative acts, builds tension, anxiety and eventually even angst as students are placed in a double bind of being told to do something which in reality they are not allowed to do. Returning again to Spivak, perhaps it cannot be taught, but simply needs to be done *in the practice of teaching and learning*. I argue that Mingers' idea of removing the teacher and instructing students to be critical and creative in their work as a means of producing enhanced criticality in practice, is an abstract approach to a real problem. At its first moment, I venture that students do indeed need the verbal permission and validation to be truly participatory, and for that permission not just to continue being spoken, but to be actively shaped into the structure of pedagogy.

Taking a Different Approach to Case-Studies

Partners do not precede the relating; the world is a verb, or at least a gerund; worlding is the dynamics of intra-action (Karen Barad's word from *Meeting the Universe Halfway*) and intra-patience, the giving and receiving of patterning, all the way down, with consequences for who lives and who dies and how.

(Haraway, 2011, pp. 9-10)

Inheriting the platform of a case-based curriculum brought in a few interesting pedagogical problems and possibilities. Firstly, in the context of management learning a case study is a report of a situation taken from real-life, a scenario that is drawn up as remarkable in that it is problematic, or complex or even

paradoxical, requiring that, Rubik's cube-like, students find ways to work through decision making processes to come to a solution to the problem the case presents, writing up their answer and demonstrating their knowledge of different strategies, histories and philosophical tensions along the way. Secondly, students often work together at some stage of the process to explore these tasks, developing collaborative learning processes. I had never worked with case-study models before, but I had developed and worked extensively with creating issues-based performances and an issues-based PaR course a few years before. Picking a particular news story, researching, interviewing and adapting it for performance, whilst inherently different from working with a case-study in an academic context, seemed to share a few potentials.¹⁶

The process of knowledge-making through a case-study style pedagogical structure arguably provides a kind of rehearsal space on the page and in verbal discussion in class contexts in which students try out different ways of building responses to professional situations. Indeed, as Savery suggests:

Case studies can help learners develop critical thinking skills in assessing the information provided and in identifying logic flaws or false assumptions. Working through the case study will help learners build discipline/context-specific vocabulary/terminology, and an understanding of the relationships between elements presented in the case study. When a case study is done as a group project, learners may develop improved communication and collaboration skills. Cases may be used to assess student learning after instruction, or as a practice exercise to prepare learners for a more authentic application of the skills and knowledge gained by working on the case.

(Savery, 2006, p.15)

What emerges here is an interesting element to the idea of case-as-rehearsal for

¹⁶ Not least the adaptation of an issue or case taken from 'real life' into a performance bringing up critical opportunities for investigating a) representational processes (inherent in adaptation) and b) diffraction (creating a new story material-discursively by virtue of diffracting it through a unique setting, performer, context and discipline).

applying critical thinking skills and knowledges of practice developed within higher education settings, to real-life situations of practice. Indeed, as Shulman argues,

By presenting realistic problems to students and asking them to respond as if they were mature members of the profession, the discipline or the policy community, case methods are seen as providing opportunities to practice “thinking like a professional”.

(Shulman, 1992, p. 7)

This is no doubt a useful process within a pedagogical flow, as the developing of “context specific vocabularies” in preparation of “authentic application” in the real world, post graduation can provide students with certain tools via which to think-through problems. No wonder it was the one part of the course’s remit that I was told had to remain in place, whatever else I might play with in the attempt to deliver something “different”. However, the case-study approach does perhaps comprise in its very structure of several drawbacks, particularly when trying to imagine a more complex, entangled and material-discursive approach to pedagogy. These drawbacks, however, do not function to undermine case-based pedagogy overall, but rather present opportunities for re-thinking approaches to it within case-based teaching and learning.

The first that might be identified lies within the inherent notion of case as metaphorical rehearsal-room that funnels students towards thinking *like a professional*. This issue perhaps speaks again to Mingers’ point about an actual lack of criticality in the final analysis, Spivak’s notion of students citing and sensing their own marginality in practice, and indeed the anecdote about my former conservatoire cohort feeling placed in an impossible double-bind. Returning to Savery,

While cases and projects are excellent learner-centred instructional strategies, they tend to diminish the learner’s role in setting the goals and outcomes for the “problem.” When the expected outcomes are clearly defined, then there is less need or incentive for the learner to set his/her

own parameters. In the real world it is recognized that the ability to both define the problem and develop a solution (or range of possible solutions) is important.

(ibid. p.16)

Savery's argument points towards the actual participation of students in the development of critical approaches to practice. The case and its world does not significantly allow for the generation of potential new approaches, rather it moves and diverts students along a course of potentialities that have been prefigured, or as the opening citation from Haraway above implies, are patterned "all the way down". In this sense, practice approaches in case-based teaching and learning can become more like rehearsals from a preset, narrative script that allow for some deviation, but no actual input from the reader/performer/student. Rather, students are to some extent being trained within a tradition that largely reproduces its own received authority. The answers, in a sense, are written in the teacher's notes. There is more than one, but still a few 'right' ways to work with a case.

Perhaps the key here is in the wor(l)ding: "thinking *like* a professional". Here, the cuts already made and in reproduction are clear. They exist in this context between student and professional; academy and "real-life" practice; past and present¹⁷; and the double bind between active critical thinking and taking on received critical thinking processes (paradoxically) unquestioningly. It must be noted again that I do not mean to suggest that knowledge generated from past practice should not be constitutive of a re-imagining of pedagogy and in particular of case-based teaching and learning. Rather, that additional processes might be added to the overall structure that could make the overall process more entangled, complex and participatory, helping the next generation of students to work far more complexly in a world of continuous and ever more multiplying

¹⁷ Here the present and indeed the future built by students upon graduating from this method is likely to be a reiteration of ways events were tackled previously – arguably lacking real opportunities for changed thinking and making as the world enters new relationships to technologies and ecologies that cannot be entirely anticipated

management learning challenges.

Haraway's quote cited at the outset of this section re-territorialises the importance of intra-active thinking in its relationship to the most vital questions faced in choice-making: "who lives, who dies, and how." This extends to human and nonhuman lives equally as the choices made by *people* in the instance discussed here, rather than say the choices made by weather-systems which arguably entangle human and non-human agents, are viewed through a lens that suggests that "partners do not precede the relating". From this intra-active shift in perspective a case becomes far richer, and far more complex. Furthermore, students' approaches become *by necessity* entangled at the material-discursive level.

Thus, a more traditional narrative approach to working with cases might provide professional languages and/or critical tools for students to work with. But missing from these are the worlds of materials, spaces, objects and their vast histories and becomings in their actual materiality within the class, without which, huge swathes of the world are to some extent vanished, as if they had no bearing, or are theorised out of materiality and into narrative alone. Made invisible, though still very much present and entangled in actuality, a narrative approach alone is left with the task of somehow accounting for a larger universe than it can perhaps reasonably cope with. Furthermore, students are still placed at a subject/object remove from the world they are studying, limiting participation and actual entanglement in a world in which they are always/already vitally entangled, and trapped in a double-bind about.

Attempting to enhance some of the elements and address some of the drawbacks perceived in the beginning moments of imagining a pedagogy for CILM, I came up with a few somewhat crude initial solutions, which I will now go on to write about here, and which I hope might be greatly expanded upon in further and future approaches to this kind of work. These approaches formed the spine of the teaching of CILM in the 2013-2014 academic session at Warwick Business School.

Zooming In: Events, Objects, Voices and Spaces Entangled

Language has been granted too much power. The linguistic turn, the semiotic turn, the interpretative turn, the cultural turn: it seems that at every turn lately every “thing”—even materiality—is turned into a matter of language or some other form of cultural representation.

(Barad, 2007, p.132)

During the 2013-14 CILM sessions I continued to use the case-study material provided as instructed, but altered the practice of its teaching to include critical explorations of objects, voices/texts and spaces, and the role they play in phenomena. What makes a material-discursive approach like this different is that it breaks the double-bind of matter and language, entangling them intra-actively. This simple act has huge consequences for the way the world is understood and certainly therefore, for the way in which pedagogy can be re-imagined across and between the disciplines. Matter is not,

...some unresponsive indifferent stone cold dispassionate inertness that makes even death look lively, that which isn't even worthy of the grip of death, of pain, pleasure, joy, suffering. It is not an inert canvas for the inscription of culture and meanings, a static thing without memory, history, or an inheritance to call its own. It is not simply thereness available for the taking. A mere backdrop to what really matters. Matter is a substance in its iterative intra-active becoming – not a thing, but a doing, a congealing of agency.

(Barad, 2013, p. 17)

Thus, how can a case-study bring in material-discursivity to its teaching and learning potential? What kinds of method and practice might develop out of such a critical context?

Part I: “Events”

Before moving to objects, voice/texts and spaces, the first area I was curious to explore, was to see if students could start building notions around the *events* in their cases. It struck me at the time that the act of trying to *dis*-entangle the “rhetorics”, “authorities”, “traditions” and so-called “objectivities” diffracting through the cases might temporarily produce a revelation of a main event or *phenomenon*. Such an event or phenomenon would allow students to start a process of examining the different diffractions taking place around it, which in turn produced the case narrative as a whole. If students could, in small groups collaboratively agree on what the main event of their case was, then they could work with a range of diffractions to produced complex, critical readings of the events’ ensuing effects and how the case was selectively representing these.

Habituated to analysing and producing narratives largely via individual essays, students found the task of agreeing together on a main event almost harder than trying to collaboratively make a circle at the very start of the course. As students ventured several propositions in their groups, their peers would question these, creating arguments that negated or approved them. As each small student group went on to present their agreed upon suggestion before the whole class, I would ask how they reached the conclusion that their proposition indeed was the “main event” of the case. Soon students from across groups began to debate whether almost any piece of information present in the case could be seen as the main event and how, if it wasn’t, it could be presented to be so. However, most students did agree that an event had effects or consequences – that, as Barad might state, it would produce “marks on bodies”. The authority of the case study as a valid representation of an event was thus questioned via a momentary deterritorialisation as the issue of complexity and the troubling of a more simplified cause-and-effect approach to events challenged students to produce a number of critical diffractions, rather than accept the status quo presented by the case.

To zoom-in collaboratively on the issue of ‘event’ further, I gave each group a glass of water and an effervescent vitamin C tablet. I asked them to “change the conditions of water”, record it, and collaboratively decide on a main event, which they would then have to convince the rest of the class of. This process thus comprised of identifying and agreeing upon causes, effects and event within a multitude of micro actions both human and nonhuman. As I visited each small group in turn I asked to watch their process. Several students tried to ‘guess’ the main event abstractly, cautious not to “waste” their tablet before they “had it right.” I, and other students argued that they would do better to perform the actual task and critically discuss possibilities. Here again, students demonstrated a difference between processes of research in theory and practice, where it seemed they were perhaps looking for the “right” answer to be supported by the experimental practice, rather than practice informing the development of theory.

After a lot of lively discussion, which involved students’ zooming in to increasingly minute detail, the class came up with a majority consensus. The event was deemed to be the moment the tablet encountered the water. The effects were the chemical changes. The causes, however, were more highly debated and varied: the hands that dropped in the tablet; gravity; the instructions from the teacher; the lesson plan; and hosts of other things that brought “us” all into that moment of encounter. Interestingly, some mentioned that the narratives depended on where “you” were placed as “you” watched the tablet spin and dissolve in its unique way. Looking back, it is perhaps interesting to note that students were working on *inter*-active premises, but zooming in to such detail that they were beginning, inevitably, to deeply trouble the borders of separability, arguably entering a more complex and entangled sphere of inquiry. Perhaps this is a feature of intra-action, emerging more clearly the more the dynamics of everyday processes are zoomed-in on.

Thus, rather than immediately jumping into the muddy waters of cause, effect and event from a perspective always-already imbued with traditional case-based narrative judgments, envisioning events and the transformations that ensue *as*

movements or moving bodies perhaps makes strange, or decentres some of the more immediate, often ingrained stances students newly training in critical thinking might take. Here the approach is affective, embodied and collaboratively practiced, taking a non-traditional or perhaps *detrterritorialising* route toward asking: what is the event and how is the story of cause and effect being wrapped around it in service of creating a particular representation (of a group, and identity or a political agenda)? Here the journeying towards a separability of event, cause and effect is designed to start the process of critically exploring complexity and entanglement and to ask the question: how does a narrative evolve, develop, diffract?

Students began the serious play of creating, performing and discussing their short pieces. At the end of each short presentation I asked the student audience what they saw as the main event, how students performing collaborated – for example, did each student-performer correspond to an object, or did they work together to all give the illusion of a glass of water, etc.? What did their collaborative style suggest about their working process? Did one appear to be a ‘director’ and others ‘performers’, or were the roles evenly distributed? How did the working process thus manifest in the presentation? What different forms of authority overall in the working process did students use? What might they use? And so on. Thus, the notion of event was discussed, the way the knowledge was produced was discussed, and the inherent strategies of representation, even in circumstances as crudely as this, were discussed. Furthermore, these were not discussed through readings, but through the practice of simple, embodied devising.

I set further short performance challenges, including a more complex one of two children playing with a ball. The case narrative was as follows: One child kicks it through a window, smashing it and hitting one of the children’s mothers on the head who reacts as she stands inside the house. I asked students to decide for themselves what they wanted to make the main event, to make it clear which of the characters or objects’ perspectives we were seeing it from, and to use no words in the performance at all. The different groups developed very different

performances, highlighting different events, and foregrounding very different perspectives. It seemed that this simple story comprised of a polyphony of events, causes and effects.

Students reported that when working with so simple and short a story in this way, such an overwhelming amount of factors were present that in the interests of time they eventually just settled on one to construct their representations around. After running through the same peer-to-peer feedback processes undertaken with the vitamin C tablet exercise, we concluded with a final discussion on how the cases students were working with could be read in terms of complex interweavings of event, cause and effect, and how narrative authorities – or highlighted perspectives - might be included in the way the events of a case could be represented according to whose agenda it is working with. When asked what they thought about all this, students largely responded that they had a clearer understanding of how case narratives might be constructed and critically deconstructed. They also expressed surprise at “how quickly the lesson had gone” and that it was overall much more engaging learning in this way.

This first lesson thus introduced the following key pedagogical themes:

1. working with case
2. working non-traditionally with performance
3. working with embodiment and everyday objects
4. developing strategies of peer-to-peer feedback for developing student-centred critical thinking; introducing critical themes of representation, including Mingers’ four elements (mainly in this session notions of “authority”)
5. complicating “objective” notions of event, cause and effect and how these relate directly to the set cases as part of the standard curriculum
6. arts-based teaching and learning within a classroom setting.

Part II: “Objects”

The poet lives a daydream that is awake, but above all, his daydream remains in the world, facing worldly things. It gathers the universe together around and in an object

(Bachelard, 1958, p.105)

Objects played a large part in the generating of critical perspectives in CILM. Whereas the first session on ‘event’ had been designed to provide students with an initial, zooming-in-road into analysing a case’s performativity through an enmeshment of analysis, observation and embodied, collaborative performance, the further sessions aimed to provide a platform for us to begin more fully investigating the cases through arts-based, PaR styles of teaching and learning. For the second session, students had been asked to bring a brief scratch performance of their cases to life, which we as a whole class would analyse. As such, this kind of work could be defined more as Practice-based Research (see chapter 2), as the practice of creating and performing work directly informs the analysis. The distinction here is that the practice functions *in service* of creating critique. The aesthetics produced do not, in this example, stand alone as an alternate, but nonetheless fully valid, form of research. Rather, the goal is an investigation of a subject and critique using the medium of performance as a pedagogical tool. The distinction is important, as while still a deterritorialising process, we have not, as of yet, introduced the idea that aesthetic practice will stand alone. Nonetheless, as discussed in chapter 2, Practice-based learning does occupy part of overall ‘universe’ of what I call PaR *styles* of teaching and learning.

After a brief physical warm-up and whole group check-in on the processes and problems they encountered in their first collaborative devising “homework”, student groups presented their performed cases. Returning to the main critical text included in the course material (Mingers, 2000), I asked the groups serving as audience to observe and note down at what moments they saw “rhetoric”, “authority”, “tradition” and “objectivity” being played out in front of them.

The first performances undertaken by the students were all of a similar character. Based on London's *Notting Hill Carnival*, the case represented the concerns of several stakeholder positions regarding whether, and if so, how, the carnival should be allowed to continue. Based on real events, the case included the perspectives and concerns of police, local residents, carnival committee members and politicians. How could students present the critical issues involved in this decision process? All of the groups represented the different positions argued from the perspectives of individual characters, which each member of the group performed. Most groups chose a newsroom format, based on the British television show *Newsnight*. They included video clips from internet platforms such as YouTube and Vimeo to produce a reportage effect. Student audience members diligently noted down the moments when the performed discussions moved to any of the four categories laid out by Mingers, which I had asked them to look out for as the performances unfolded. As students waited and then scribbled in their notebooks and then waited again, I remember reflecting at the time that the whole affair was becoming somewhat akin to watching an elaborate game of *Bingo!* being played out.

Immediately after the first group, students made comments on where they found Mingers' critical categories represented in the show, and which of the categories were missing. Some discussion broke out when two or more categories seemed to appear in the same performance moment. This presented an opportunity to challenge the separability of some of the critical issues and the difficulty, if not indeed fallacy, of trying place multiple meanings into separate tickboxes, as it were. After the second group's presentation, upon going through the various categories and how they emerged in the content performed, I asked students to pay attention to how the critical categories were running through *the way the case was performed in embodied practice* as well as in the spoken content. This caused some confusion, so I offered an example drawn from the case just seen: why did the actor/student change her (usually dulcet, middle to upper class English accent) to a London cockney-style accent when representing a carnival committee member talking to a politician?

A few members of the group stated that it was obvious why, but did not comment further, whilst other members of the class became uncomfortable. I pressed the question, until issues of rhetoric, authority, tradition and objectivity *all* emerged in students' responses regarding this moment of dramatic delivery. To my mind, here an avalanche broke, and before the end of the final group's presentation we were extending these critical observations to the way actors were positioned in space, to the way the audience was structured, and finally to how the *lack* of objects used in the performances indicated a whole arena of representational strategy that remained untapped. Here we moved away from discussing the use/lack of objects to represent the case and extended the discussion out towards critical issues of teaching and learning. Why were objects missing from students' performed work? What did that say about the way the students expected to learn? How did students' experience of teaching and learning so far privilege spoken and written words over materiality? Furthermore, what did that indicate about the way students might take everyday life somewhat for granted *in the structuring of their learning*?

After the class, one student came up to me to report that his "head had just exploded" and several other students reported upon leaving that they thought they might have "got it [the pedagogical mode]" now. One student was exceptionally dissatisfied to the point of being rather aggressive with me and remained that way for several sessions. She made two off-hand comments to me then. One was in front of me, but to a classmate: "she scares me" and later she asked me "who do you think you are?" We managed to resolve the problems after several sessions as I worked with a mixture of firmness at her often loud 'asides', and positive reinforcement of her work. I assumed that she perhaps felt the style of work ostracized her abilities, so I often asked her in class to verbally describe the critical issues she saw at play. She eventually – perhaps under pressure of the looming assessment - put a huge effort into her final performance and with her group achieved a first class grade.

The following sessions seemed to produce an explosion of objects. These were used largely symbolically, acting as a host of markers and signs to help students represent the issues they were discussing. In this way, although the work was bringing objects (and indeed voices and spaces – to be discussed below) of the everyday into their critical awareness through their work and vice versa, they were still regarded largely as symbolic reference points or tools to be exploited in service of representation. Indeed, in final and assessed performances, one group – who staged the exam case on nuclear power as a poker game – created a gambling table upon which they had a number of curated objects. These objects portrayed the issues literally at stake in the game, but also functioned as kind of museum of representations. Moments moving towards more performative rather than purely representationalist approaches did emerge nonetheless.

Upon reading the ‘poker group’s’ critical report of their work, they mentioned the following:

- **Theme:** In an attempt to portray the theme of the “hidden agenda” of the UK government, we believed that the best “game” to show this was Poker, given the element of secrecy and bluffing involved. The aim was to show videos (based on a PESLE analysis), which reflected the Nuclear power plant [Hinkley]. The video would then determine the value of the chips put into the middle.
- **Props:** Various objects were also presented on the Poker table including the following:
 - **Harrods piggybank** – showed that a truly British institution actually has foreign ownership, like the Hinkley Point C.
 - **Snow globe** – represented global warming, or more specifically, environmental degradation.
 - **Sugar sachets** - sugar was a representation of “sugar coating” the nuclear power plant as benefitting the UK, when in actual fact it is simply for bringing in new Chinese investors.
 - **Whistles** – whistles are representative of whistle-blowing
 - **Mobile Phones and Jewellery** – these were used in order to portray the power the government have as showing these

expensive props ensured we carried out with the continual power differences between the two parties.

- **Money** – similar to the latter point, these were used to represent the wealth of the government in materialistic terms.

Whilst these objects circled the ‘pot’ of chips in the middle of the table and were occasionally referred to throughout the performance in the terms above, what students interestingly *did not* put in their report were some interesting, more *performative* uses of objects they had. The poker game was taking place between the government and the environmentalist groups. I was particularly struck by the fact that the ‘environmentalists’ had entangled leaves and twigs in their hair. Rather than bringing in leaves and twigs to represent their identity, they had literally entangled the woods with their bodies as they played cards. Here, notions of entangling human and nonhuman performativities and the inter- or intra-dependence of the two could have been further explored. This however, was untheorised by the group at the time, though we did discuss it as a possibility in the ensuing feedback session. Nonetheless, its presence arguably points to a potentiality of these kinds of material-discursive thinking-strategies in emergence. With more time and energy, I believe these kinds of critical approaches could become part a more overt part of further iterations.

A second interesting feature was that two female characters acted as croupiers who stood like silent objects in the corner throughout the performance, occasionally undertaking, chorus-like, to generate audience participation – including collecting betting advice - and tasked themselves with basic stage-management duties. Interestingly, at the end of the game, as the rest of the performers filed off, the two croupiers remained and cleared up the mess of objects. Finally having a voice they spoke on the issues of the case from the perspective of being members of the general public affected by the decision to go ahead with the nuclear plant. The objects needing to be cleared presented an intriguing moment. As prized objects and representational symbols, they were paraded, traded and shown off during the game. But as the game drew to a close, they were no longer needed, discarded and left to be dealt with by the public,

played by the croupiers, after their use had expired. As representations the objects had pride of place, but afterwards these objects generated a huge performative responsibility: to be cleaned up as mess by the general public.

A different group concluded their final exam performance with a very interesting use of an object. Their performance took us into the household of a family, each member representing a different stakeholder position (more on this below). As the nuclear power plant was planned, protested against, built, and later in an imagined future, reflected upon, so the family was torn apart step by step along the process. What was, to my mind rather spectacular was that after some interesting and well executed uses of the audience in different scenes, in the final moments an unlit figure whose identity was hidden (via hiding his face) emerged as the audience, standing in a half circle around the student performers were instructed to hold a long length of miniature bulbs on a wire, or “fairy lights” passed from hand to hand. As each audience member held a portion of the circle of lights the hooded figure asked, “How helpless is the society before the big corporations?” No sooner was the question asked, then a student crouching by a socket hit the button, and we were all illuminated by the lights we held.

This arguably marked both a representational and a performative use of objects as the lights represented the plant being given the go ahead, and at the same time the coming together of the community of audience and players generated its own power. As stated in their report in which the group discussed the symbolic representations imbued in the whole host of objects they used, they went on to indicate that, “[t]he fairy lights are the most crucial prop to the performance and it represents the functioning nuclear power plant. The fact that it encircles the stage demonstrates the unavoidable impact it has on the different perspectives that the family represent.” However, a critical opportunity missed out in the report was the interesting way in which the lights came to life. It was not random or superfluous to their overall theme that the illumination of the community around the broken family occurred in the moment the question was asked. Here the objects and questions were to my mind symbolically *and*

performatively entangled. Indeed later in their report they come close to a more performative reading in the following reflection,

the presentation concludes with the message of the black figure. While it ends with an open ended question- “How helpless is the society before the big corporations?” the fact that the message is delivered by the black figure hints on the fact that companies do not have the last word.

However, no mention is made of the act of the community of players and spectators holding the lights together in connection with this.

Looking back, while students clearly spent a lot of time on discussing and producing symbolic objects and occasionally using them in more performative ways, I believe another term working more clearly with articulating alternative strategies would have moved their own reporting of their work toward a more entangled and material-discursive approach to working with objects, rather than a purely symbolic, representational one. As Grant H. Kester asks:

The purpose of avant-garde art, in this view, is to point to the inevitable compromises entailed in any attempt to represent external reality, or even invoke that reality as a shared frame of reference with the viewer. If art is to “communicate” anything...it is the failure of communication itself...But what happens after our faith in conventional meaning has been shaken? Does the work of art leave us to wander, sceptical and disoriented, through the modern forest of signs, or can the assault on conventional knowledge catalyse new forms of understanding and agency?

(Kester, 2004, p. 82)

Perhaps, instead, working through the deterritorialisation of representation and the lines of flight such an endeavour produces, might allow for a ravelling up back into territory as students produce new work. Rather than “wander[ing.] disoriented”, further work occurring a little later in the course curriculum could capitalise on such “new forms of understanding and agency” to produce interesting critical diffractions. What would be needed for this, would be a second term for such a full curriculum to create this opportunity.

Part III: “Voices”

Asking students to draw attention to the “voices” and “texts” present in their cases, in the critical readings they undertook and in their performances, proved to be a dynamic and fruitful way to examine rhetoric, authority, tradition and objectivity at play, both in the case material received, and in their approach to working with it. As mentioned in the previous section, during the second session of CILM, I had drawn attention not just to the content of what the character in one group had said, but the way she said it – in that instance, with an imitation London cockney accent. I continued this line in our critical discussions throughout the remaining sessions, asking students not just to critically analyse written texts, but also to extend their analysis to spoken texts, specifically, the formats and styles of the speech used, and even to silent texts, present by virtue of their glaring absence. Perhaps a little more at home with a textual rather than physical or material approach, students got to work on this area with gusto and some rather surprising elements emerged.

About halfway through the term, during our weekly practice presentations, one group performed a very interesting piece. The entire performance was conducted on a dedicated social media site (a Facebook page). The performers sat amongst the audience and performed the show by discretely writing messages and uploading pre-recorded digital videos in real time from their devices to the overhead screen in the classroom. One student would upload a video, another would comment on it, another would upload a pre-recorded spoof video the group had made in answer to the comment (in one instance, intertextually referencing a video of a pop icon who had produced an apology video that had “gone viral”) and so on. This was quite fascinating as the case dealt with a public relations scandal and so the performance medium – the disembodied Facebook page, was entirely apropos, itself performing much of the content it was set up to critique.

At one point, one video uploaded included a student performer giving a politician's speech, whilst simultaneously, subtitles of what the character was supposedly really intending, but neglecting to say outright, were filling the bottom of the screen. This moment in the performance comprised of several critical elements, which became part of an avid class discussion on the entire performance upon its completion. Firstly, the use of social media performance and performativity to discuss public relations. Rather than talk about critical issues alone, here the students' work was more aligned with Spivak's notion of "doing it in the teaching", or in this case *in the performing*. The practice itself demonstrated the pace, ferocity and lack of control of information that the issues of the case raised. The content, in the form of the videos and comments uploaded was well researched and engaging. I was particularly struck by the use of subtitles as a means of adding multiple critical registers and as a way to show the gap between speech and intention. In discussion I mentioned this and one of the group members, a little shyly – as if caught out – said she had seen the use of subtitles in this way on a popular television series. Furthermore, she had brought it to the group in the hope that they might "steal it". I asked her why she reported this part of the practice so coyly. Several other students chimed in that it was because the idea was not "original". This allowed for a new conversation on the flow of information and ideas, copy, original and simulacra and other such diffractive topics to be introduced.

The student cited her idea as coming from a popular series called *The Revolution Will Be Televised*, which was airing concurrently, and how she'd thought it could be modified for use in her group's presentation. I responded that the modification had shown her ability to interweave class with "the real world" and that it demonstrated she had understood the critical issues on rhetoric, observed them in her everyday life and furthermore had gone on to embed these within another everyday life reality of the students as a whole – the performances and performativities associated with Facebook.

This student's practice gave me the opportunity to weave notions of thinking critically outside of the classroom, in the everyday life of the students, as a vital

part of CILM. If they could start to bring in and use materials and discourses that they engaged with in their own social and cultural everyday, they would be truly engaging with the ethos of the course. Here again notions of permission emerged as being given 'permission' to bring in their own worlds, and here in particular the popular cultural worlds students engaged with, not only produced a wealth of new avenues in students' performances from that moment on, but also perhaps was responsible for a change in the way students participated.

I remember noting that not only did students enthusiasm increase, but that they began to take more risks with their performances. At first sometimes these risks rendered performance ideas a little inscrutable – perhaps becoming too private, like an 'in-joke' – but ultimately raised the overall standard of the performances and the students' awareness and inclusion of everyday materials and texts in their work. I argue that perhaps the double-bind mentioned earlier in this chapter, between being asked to do something that in some ways they were not in reality allowed to do, began to loosen a little as students were given permission to voice their own worlds through their approach to performing their case study analyses.

Speaking directly to this, an interesting phenomenon emerged in one group's final assessed performance. This group had chosen to script and play a more traditional style of performance in contrast to the other groups' poker game and in the round with audience participation. They created a play, complete with program, called *A Day in the Life of Ed*, a somewhat satirical piece on the re-named Prime Minister deciding to go ahead with the commissioning of Hinckley. In their report, the group mentioned:

As this is the first nuclear construction since the Fukushima disaster in 2011 and so is highly controversial, we wanted to offer the perspective of a group vehemently opposed to it. This is why we selected Greenpeace, as they would bring this environmental dimension to the argument, this also being an inherently long-term view which challenges (but doesn't defeat) the myopia of the government.

We believed that the public point of view was one of the most significant to capture as the government is ultimately accountable and subject to them. Their importance is encapsulated even in the sequence of the presentation – it begins with the government, but ends with the public. We gave their concerns authority by featuring an analyst who questions the efficacy of the deal from the public's point of view, noting the privatisation of the project's profits as compared with the nationalisation of its risks. Ed's reaction to this shows imperviousness to the public's view, despite supporting authority.

Here, the group have clearly taken the risk of not just showing all stakeholder perspectives in their text, but clearly, in the performance at least, have taken a side. In this moment, the voice emerging is their own, particularly, as Warwick students in a wider world. Quoting from the script:

Jane [the PMs secretary and “a member of the public”]: You didn't really push him on the points Greenpeace made!

Ed [the PM]: He's investing billions into the UK economy and helping keeping the country going, I don't want to anger him.

Jane: But the public aren't happy, and that's who you're here to serve, not big business or yourself!

Ed: The public don't always know what's best for them. That's why you have politicians who know what needs to be done.

Jane: Just because they didn't go to Oxford, doesn't mean they don't know what they want! Look at this news report that was on earlier! (picks up remote control and presses it, projector comes on with video playing) NEWS REPORT

Jane: all these promises – you say you'll create 25,000 jobs for Brits when it won't, you say you won't subsidise nuclear energy and then you pretty much do – can you not see how badly this is coming across to us?

Ed: Technically, it's not a subsidy

Jane: You sticking to your promises 'technically' isn't good enough – in reality, you're not acting in the public interest.

Ed: Energy costs are rising as it is, they've risen by 9% this year anyway. Whilst I am of course sympathetic to the needs of the public, energy which doesn't come from fossil fuels will always appear uneconomical. This is just the cost of sourcing energy from greener and more sustainable sources.

Jane: Yes, but those costs don't necessarily have to be as high as you're letting them get. Maybe if you didn't get paid nearly 3 x more than the average Briton, then you would take the average Briton's point of view into account.

Ed: Can I just ask – where did you say you went to university?

Jane: Warwick.

Ed: Enough said. I'm off to play golf. (Ed storms out)

(Jane sits with audience)

Jane: He really couldn't give a shit about us could he?

(Projector comes back on with END on. Lights come on, cast walk in and take a bow!)

The excerpt quoted here includes a number of interesting factors. Firstly, it presents an argument from the point of view of behind the closed doors of power and authority – the PM's office, a feature also indicated by the projector screen behind the character showing a closed, wood panelled room where different rhetorics are played out or silenced depending on what character is in the room with the PM, and by student actors making use of a side door in the classroom, emphasising waiting for the door to be fully shut before continuing after each stakeholder has been and gone. Furthermore, the script students produced includes a wealth of information on the topic, which is fully referenced in the hard copy and gathered largely from news reports and debates in major newspapers, as well as from scholarly articles, thus moving away from solely using academic materials set by a bibliography to consider critical issues. But perhaps the most notable moment, in that it diverges from previous and other performances, is the character Jane's sudden revelation that she is a Warwick alumnus.

Here, the student audience has been momentarily projected into its future opportunities for participation. Still marginalised, as Jane is patronised for not being a graduate of Oxford in a contemporary landscape of Oxford graduates populating key roles in parliament, she is active nonetheless. When the character Jane suddenly breaks the hitherto sacrosanct fourth wall between audience and actors, she sits as 'one of us' again, commenting in the present on what is taking place in the imagined future, lamenting at her exclusion and turning her 'I' into a momentary 'we'. 'We' audience members, students and staff members of Warwick are left with an empty political stage in front of us, and are told in no uncertain terms (and to my mind rather bravely as Business School examiners were present in the room) "He really couldn't give a shit about *us*, could he?" I argue that one of the voices emerging here is that of a group of students critically assessing their own future ability to participate in the political and environmental climates of the world. The (fourth) wall between academy and 'real world', theory and practice, and the double-binds of not/being allowed to be critical *in practice* are arguably being tested. In sympathy perhaps with the words of Barad, "Cuts are not enacted from the outside, nor are they ever enacted once and for all" (Barad, 2007, p. 179)

Part IV: "Spaces"

"Spatiality is intra-actively produced. It is an ongoing process of material (re)configuring of boundaries – an iterative (re)structuring of spatial relations. Hence spatiality is defined not only in terms of boundaries but also in terms of exclusions." (ibid. p.181) Although students were working predominately inter-actively, I argue that the deterritorialising of their usual teaching and learning experience was working towards prompting new ways of thinking about everyday objects, voices and texts and *spaces* – the way space is used, created, marked and infused with discourses of rhetoric, authority, tradition and "objectivity". Indeed, whereas at the start of the course students' performances hardly considered space at all as a critical part of their research/practice, by the end of the course, space had become crucial in their work and in their reflections.

One of the first exercises I had given them on day one of the course was designed to begin a 'waking up' of their awareness to how space changed depending on how one paid attention to it. I had asked students to walk around the room, find themselves drawn to something, any feature at all, from a spot on the floor or ceiling, to a crease in a coat on a chair, and so on. Their task comprised of three stages: to "be drawn to it", "encounter it" and then "let it go". As I had run this exercise many times before with students from a range of disciplines, I anticipated that there might be a multitude of different ways of doing the exercise. As each student navigated their way through the room a hush descended and the quality of their attention, zoomed in to the minute details around them, increased. Some students kept a distance between themselves and the object of encounter, some touched, some listened, some even smelt. When it came to "letting it go", some walked away before fully stopping the previous part of the exercise, some found it difficult to leave, some looked away first and then walked away.

Multiple permutations thus existed in the apparently simple exercise. I picked a few students out, each of who had starkly different processes and asked them to repeat as exactly as they could, the actions they had undertaken. I asked the rest of the group to break down the processes they saw, prompting here and there with questions such as, "which turned away first, the head or the body" or "which sense do you see most being employed in the encounter" amongst others. What followed was a discussion on the vast array of different processes of encountering or researching a phenomenon that students present in the group had. Immediately after the exercise a fair number of students mentioned that they experienced the space of the room differently, that it had never been so alive with information, and again that word was flung around the room: that the experience was "trippy".

Encountering that particular word a lot in the different teaching experiments I have undertaken has made me reflect myself about processes of (de)territorialisation. Cutting the world into more manageable parts perhaps involves a process of higher filtration of information. The more information

filtered out, the easier to navigate a cut. Perhaps part of the process of deterritorialisation is not to change space but to change space from within, thus moving it from being an inter-active process (that deals with separabilities) to one that is more intra-active (that works from within the entanglement). Following this, perhaps the line of flight that marks deterritorialising processes is indeed not an inter-active one, moving from one space to another, but entirely intra-active in that everything remains the same, only the amount of attention, of sensitisation is heightened through a few simple exercises.

Students began slowly to work with and pay far more attention to space over the sessions. After each group's performance over the sessions, I would prompt the rest of the group to comment on what information the spatialisations were giving them. How was the space being 'cut' in performance? How was the space being cut to create 'performers' and 'audience'? What implicit stories of power were being *drawn in and through space*? Students appeared to pick up this idea quite quickly and soon many spatial stories were being told via performance.

Although perhaps in some ways a little 'clunky', one student group's report revealed some interesting thoughts about how they devised their performance spatially to explore some critical themes pertaining to stakeholder communities:

The deliberate use of constricted space in the presentation aims to bring out the idea of interdependence. Even when the family members break into their separate freeze frames, they are situated around the table and at close proximity to one another. This shows how, despite their separate outlooks, their actions seem to have an influence on each other. The characters are positioned to form a semicircle, which is then completed by the audience. This facilitates involvement of the audience, who are also seen as members of the society who face consequences that arise from the events on stage. This engagement is further made obvious by the daughter when she hands out leaflets and the investors when they give out the fairy lights. Lastly, the idea behind having a closed circle is to

stress the closeness of the community and the unavoidable hold we have on each other.

What is perhaps interesting about this brief on the group's use of space, articulated in their own words, is that it begins to point, however crudely, to an awareness of some of the symbolic uses of space in representation. The intimacy of the performance, which was held largely in dim light and had crammed the audience into a small circle around the players, had been deliberately chosen to reflect their research theme:

Influence is the central theme of the presentation. Society comprises of interdependent factors and actions of one have unavoidable consequences on others. This concept of influence is conspicuous throughout the presentation – be it the more subtle hold family members have on each other or the more dominant impact big corporations have on the society at large. From this theme, stems the research question of the presentation: To what extent does the influence of big corporations outweigh that of other, less powerful societal beings? The first half of the outline will expand on the theory and rationale behind some of the subtle yet obvious aspects of the presentation. It will then sketch out the approach the team took toward completing the presentation.

It appears that the group were perhaps attempting to use the dynamic of a closed and claustrophobic circle of audience members, who were at first a bit nervous about being sat so close to each other affectively, to generate the mood their narrative wished to convey, and performatively, to generate performance conditions without which parts of the action on stage could not take place. In retrospect, should a second term have been added, it might have been possible to work on these already emerging notions in students' work, bringing them out further and more clearly in students' own articulation.

Another intriguing spatial moment occurred a few weeks prior in one group's work, as students moved the performance from a physical space into a digital one. Sat amongst the whole student group, one performer, who had been playing

out a discussion of the critical themes in her group's case, casually turned to another saying, "let's see what the news has to say". Rather than simply hit a button on a remote control and turn the audience's attention to the screen overhead, the group had worked with a computer program so that as she lifted her hand, a computerised version of her hand emerged on the screen, pressing the button, and moving to their own created news item.

In discussion after the performance, I asked the group what they could draw from this. We began a class conversation about the links between and problematics of physical and digital worlds. What kind of ways did our digital lives impact on the world of flesh and bone? What kinds of flows and shapes of power existed in the digital realm? In a sense, although not overtly expressed this way at the time, we were probing into questions of how human realities diffracted into digital realities and vice versa. I argue that the scope for this kind of work is rather large and could be better worked with should the opportunity for further iterations arise. More importantly, it emerged from the students' original creative and critical work themselves, rather than having been set as a reading note on a bibliography. Indeed, after the discussion one student asked, "Annouchka how does your brain work?" to which I responded, "you created the thing, not me, how does *your* brain work?"

The question of authority indeed ran throughout the class, not just a point on the curriculum, but in the ways students approached my role as 'teacher', in terms of finding ways to start taking charge of the development of their own creative research work. This also manifested in how they gave themselves permission to experiment, and indeed performed, during class, the idea of authority itself as it emerged in their case studies. One student group set up an ingenious moment in their final assessed performance, which was also perhaps a little risky under the circumstances of an exam. Their performance was set in a mock version of the House of Commons as they discussed issues pertaining to Hinckley Power Point C. All peer students and examining staff were requested to exit the room and wait in the corridor. One student came out with a large sticker that read "Security Guard" on his jumper. He performed the role of a tired but cautious

guard and barked orders at us all to file in one by one. As my turn to enter approached he suddenly moved me out and demanded that he search my bag. He suggested I “looked suspicious” and then questioned me, finally refusing my entrance. I later whispered that I indeed had to enter as I was marking their work along with the others members of staff!

This moment impressed me, as although ‘a joke’ – clearly, as the student kept struggling back giggles - it also pointed to a very interesting playing-out of the turning of the tables of power, as if to say “you have been the teacher and authority, but now we have claimed authority. Now we exclude you! This is our performance space and you cannot enter.” Perhaps also of note, was that the same group, during performance, handed out digital polling machines to take the audience’s vote on whether or not Hinckley Point C should be given the go ahead. The result was a resounding ‘yes’. Despite the fact that the students were still performing and being examined, one student member suddenly interrupted the performance and said “I don’t believe that.” Several other students said they had voted “no” and that the percentage must have been calculated wrong. Soon it emerged *during the performance*, unplanned, and unexpected that the group had indeed “rigged” the polling machines. In fact they did not apparently work at all!

The audience of student peers became angry and started “booing” much in the same way dissent is often expressed in televised versions of parliament sittings. The line between performance and reality – the space indeed – appeared to be momentarily folded, as performances of dissent were made real. Here the usual sacrosanct authority of the assessment process itself was being questioned. Rather than students sitting silently, they were participating. I glanced around at the module leader and the lead teacher, both of whom were examining. They were in stitches of laughter, but still involved with “seriously grading” the group as promised at the very outset of the course. Indeed, the module leader reported afterwards that she was very satisfied with the overall workings of the course and later she and the lead teacher were even kind enough to put me forward for a teaching award, based on what they had seen during the

assessments, and from student comments and discussions undertaken after the course was completed.

Some Deterritorialising Affects: Analysing Student Feedback

The work of CILM was the first major pedagogical project I had undertaken as I embarked on this doctoral research into pedagogical re-imaginings. Whilst it did indeed reveal several hurdles, presented challenges, remarkable moments and interesting divergences from the way students and myself were anticipating working, I believe that it did successfully explore some of the issues at stake when working with deterritorialisation and PaR *styles* of method (including practice-based research), and point to areas of necessary improvements to be made.

Sliding into deterritorialisation and remaining present with students along the way did not necessarily simply reproduce traditional binaries of power and authority. Nonetheless students were assessed and the module was compulsory. Would students have committed throughout the process if these were not motivators? Did the students who showed larger resistance feel marginalised and compelled? Student feedback, collected by the module after the course, did provide a very interesting window onto their overall experience of the entire module. Feedback was collected in two particular areas. One was of my performance as a teacher, and one was of the course, including term one (discussed here) and term two, which I had no involvement with and which was focussed on law specifically. Approximately 20% of the two groups (52 students in total) responded. The feedback, alongside my own observations during the course opened some key areas for necessary improvement and consideration.

The comments and course data (reproduced further on in this chapter) point to a few significant areas of note. One is perhaps the difficulty that students experienced overall with not necessarily knowing what was “expected” of them. Speaking for my involvement, which was purely in term one, what might be an area to improve upon for future iterations of the work, is the easing and assuring of undergraduate students, already nervous about exams into the

deterritorialising process with even greater care. The dichotomy of asking students to commit to an unfamiliar style of pedagogy whilst still expecting a more formal assessment style continues to be an issue prevalent across PaR based styles of teaching and learning. It might be worthy of note, that PaR styles of work in the academy are undertaken more with Masters and doctoral students than undergraduates, at present (Nelson, 2013), whilst practice-based research itself – perhaps given its remit to use arts/performance to develop analysis and critique alone – can be often be found in undergraduate theatre and performance courses. However, using these styles of teaching and learning specifically for business schools brings up interesting notes about the different ways that deterritorialisation can affect students. What this experiment specifically reveals more clearly, is that the break between students' expectations of what an assessment in a business school might comprise of on the one hand, and the trial and error process and non traditional knowledge/ing processes present in this kind of teaching and learning process on the other, still creates tensions. Furthermore, these tensions do and indeed must impact on students' learning journey as a whole.

As undergraduate modules and assessment protocols become evermore standardised, this produces a conundrum. Whilst most of the CILM students were graded at 2:1 and above, (indeed many achieving first class marks for their work with me in term one), the process appears to have induced anxiety. Whilst to remove assessment altogether would be unhelpful and indeed contra to the idea of a university accredited course, perhaps students might be let into the criteria and given clearer indications as to how a different style of teaching and learning will be assessed within the overall frameworks of the degree. On the other hand, there seemed to be a sense from the students that they believed that no discussions between myself, the module leader and lead teacher on the assessments and the subsequent grades given were taking place, despite the fact that we had indeed assured them that the grading was a group effort and fully discussed between the three of us.

Perhaps this is one of the more negative sides of a deterritorialising process, that the anxiety produced can in some cases be so great that it in some way obscures overall assurance and transparency of assessment processes. Of course, while it is perhaps unlikely to encounter a lack of resistance from students at all regardless of teaching method, this certainly appears to be a feature of deterritorialisation, particularly when graduate employment, the repaying of loans and other pressures, are placed upon students whose primary motivation is to impress prospective employers with grades and achievements.

I found one comment made on the differing opinions between the class and I very interesting, as it seemed to play into or indeed create a still persistent binary between authorities of knowledge. This perhaps indicated that despite my efforts to create a truly multi-directional flow of knowledge, more work needed to be created in the area of legitimating difference. My “enthusiasm” as a teacher also seemed to feature in the feedback, perhaps highlighting an important question to the re-imagining of pedagogy. How far do more personal qualities such as teacher enthusiasm play a part in pedagogy? If one of the central aims of this thesis is to suggest new, repeatable developments to existing forms of higher education pedagogy, how can more be made of the pedagogical journey itself, and less of the person who teaches it?

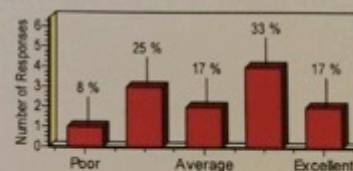
Lastly, it also appeared that the course was still sometimes received by students as being more inter- rather than transdisciplinary, in that some of the comments continue to query and remain confused by differences between drama or theatre and performance techniques, languages and strategies, and the work of social science. This points to an either/or view of disciplinary pedagogy being perhaps still prevalent in the students’ appreciation of the course, rather than a truly transdisciplinary neither/nor. Thus further work of truly enmeshing the disciplines to produce something transdisciplinary is here clearly still necessary. Below is a copy of the official feedback report from which these comments and analyses have been drawn:

Student Feedback Analysis Feedback on Annouchka BAYLEY's Performance

Ability to present ideas and concepts clearly

Poor	
Below average	1
Average	3
Above average	2
Excellent	4
	2

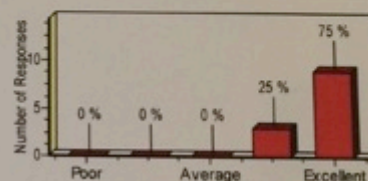
Mean:	3.25	Registered Students:	52
Standard Deviation	1.29	Reponses:	12
Median:	4.00	Response Rate:	23.08%
Mode:	4.00		
Minimum:	1.00		
Maximum:	5.00		



Enthusiasm for, and ability to motivate interest in, the subject

Poor	0
Below average	0
Average	0
Above average	3
Excellent	9

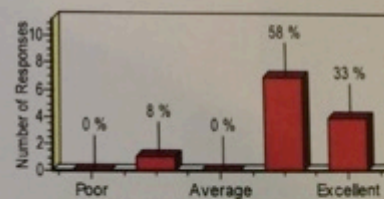
Mean:	4.75	Registered Students:	52
Standard Deviation	0.45	Reponses:	12
Median:	5.00	Response Rate:	23.08%
Mode:	5.00		
Minimum:	4.00		
Maximum:	5.00		



Accessibility and willingness to help

Poor	0
Below average	1
Average	0
Above average	7
Excellent	4

Mean:	4.17	Registered Students:	52
Standard Deviation	0.83	Reponses:	12
Median:	4.00	Response Rate:	23.08%
Mode:	4.00		
Minimum:	2.00		
Maximum:	5.00		



Overall contribution to your learning

Poor	1
Below average	1
Average	2
Above average	5
Excellent	3

Comments:

- Annouchka was really enthusiastic and really engaging as a teacher. Sometimes she could be a little confusing when she got carried away with her feedback, but she was always willing to clarify.

- She was really enthusiastic and was really good in presenting new idea. Although there was a struggle on our end to understand the terms in the beginning, this was only because they were totally new concepts to us.

She made us want to come to class and made us really think about everything under a new light. Her lessons had such an impact on us that we still discuss out comes of it.

Too such an extent that the other day when i wore a chain with an owl on it my course mates started critically thinking about it an see what kind of message it gave out.

What she taught us are lessons ill definitely be carrying on to the future

- Full of energy, passion and enthusiasm. Was very different to other lecturers ie more far creative, which was a refreshing change.

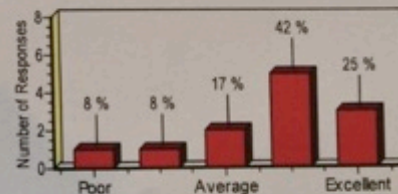
- Too much use of technical drama terminology.

- The focus on theatre, creativity and performance is confusing when studying purely academical modules normally. Annouchka clearly had a lot of passion for the subject, but often failed to effectively communicate what she was looking for or what was expected by students.

- Super enthusiastic and supportive of us. helped to grow my confidence in term 1 immensely. Encouraged critical thinking and helped us to come to terms with concepts we may not necessarily have been comfortable with at the start of term.

- Loved her enthusiastic attitude. It may have been better to have eased the class into the whole creative assessment idea as I personally haven't done any creative work in any other module so far, therefore was quite overwhelmed at the beginning. But I loved the creative part of the module as a result of Annouchka's bubbly personality. She was quite each to approach with any queries. However, it seemed that at times she had a different opinion to things which contrasted with the general opinion of the class, which led to a few debates. I also found that the feedback given to the practice presentations were a bit too technical, therefore I was quite lost as to how much I had to think about dramatic techniques in the presentation, rather than about the critical analysis. Nevertheless, Annouchka was great in lectures, and I have taken on board a lot of things that she has said and will look to incorporate creative aspects in future presentations.

Mean:	3.67	Registered Students:	52
Standard Deviation	1.23	Reponses:	12
Median:	4.00	Response Rate:	23.08%
Mode:	4.00		
Minimum:	1.00		
Maximum:	5.00		



(Student feedback analysis, courtesy of WBS, 2014)

Summary Points:

The following themes discussed in the chapter are presented here. Although a variety of different aspects were developed, the below represent a few main themes teased out for summary. Working with CILM I engaged with:

- Querying through practice the representational mode. Previous iterations of CILM (Mingers, 2000) had still attempted to engage students with representing the knowledge they ‘found’ in the set case studies via different, creative means. This still implies the representational mode, and I argued that it remains a ‘surface’ approach to developing creative, transdisciplinary pedagogies. By using a Barad-inspired approach to knowledge as material-discursive, entangled and agentic, I attempted to produce a deterritorialisation in the classroom in service of enhancing critical perspectives from a more new materialist perspective.
- Querying notions of how to effectively redirect flows of power in the classroom and making knowledg/ing processes more student-centred. Mingers (2000) had attempted to make the course more student-centred by absenting himself as teacher. This had, I argue, become one of the main reasons why the course had run into trouble. Rather, drawing on my experience teaching performing arts methods, such as devising, I opted for a more hands-on approach that instead handed over power on a structural level by developing enhanced strategies of peer-to-peer feedback. Embedding new systems of peer-to-peer feedback invited students to learn how take charge of their own work, develop critical rationales for making choices and cuts, and discuss and apply these in-class. This also, arguably increased levels of participation (see feedback above).
- Using more material-discursive approaches to teaching and learning. Barad’s by now often quoted phrase “language has been granted too much power” prompted me to create cuts and make choices around how to approach teaching and learning from the case-material. Instead of remain at the level of critically discussing the cases via language alone, I cut and structured ‘lessons’ around objects, voices and spaces. Thus, the cases were explored in ways that generated criticality *through* the use, play and handling of objects, voices and spaces. This deterritorialised more traditional ways of teaching and learning and brought new opportunities for enhancing criticality into the frame.
- The kinds of anxiety that deterritorialisation can produce in undergraduate students. Whilst the feedback does suggest enhancements were achieved, students still clearly felt a little lost and sometimes unsure of what was expected of them. This perhaps points to the fact that the project still needed more development to rework the deterritorialisation process better. Whilst the removal of anxiety might fly in the face of the nature of deterritorialisation itself (which implies a shift to new, untested ground), I still believe that the results of the project call for more work to be done around acclimatising students to the process.

The 2013/14 term of experimental teaching for CILM provided a platform from which further pedagogical explorations could continue. Whilst this chapter has attempted to put forth an account of new pedagogical experiments and how they unfolded in the strange space of a transdisciplinary, undergraduate classroom, the following chapter investigates a bespoke, standalone project devised for doctoral candidates. Here, the kinds of transdisciplinary practices and conceptual interweavings are qualitatively different from the undergraduate module just discussed, standing in strong contrast. However, the vital pedagogical movements remain similar – the work diffracts material-discursivity, entanglement and agential realist approaches through a new lens: a doctoral case-writing course that tests modes of site-specific learning, critiques of representationalism and deterritorialisations in the city of Venice.

Chapter 5: Entanglements of City, Self and Subject: Posthuman and Performance-based Approaches to Doctoral Learning in Venice

The previous chapter discussed entrance points to developing this kind of transdisciplinary pedagogy within the parameters of a pre-set curriculum, at undergraduate level. Moving from this, and consolidating practice out of some of the strengths and weaknesses discovered, I received funding from the Institute of Advanced Teaching and Learning, Warwick University, to create the following project with a group of doctoral candidates involved in case-writing projects. This chapter discusses the project looking specifically at:

- How the project was first conceived and how this constitutes a vital part of the pedagogical practice itself
- How moving outside a classroom and working in a city space enhances possibilities for the development and use of new materialist and posthumanist approaches to pedagogical design in a hands-on, productive and creative way
- In depth student feedback (via interviews), interwoven throughout the chapter, on how student participants experienced the project, with particular reference to deterritorialising processes
- Creating structured case-writing inputs for student participants to work with (that allowed for the experience to be territorialised back into writing) and how students responded to these in their final case-writing projects

Introduction to the Project

Pedagogy is seldom engaged as an *event* in which the *materiality* of a time and place of learning impinges on the *materiality* of the learning self understood as a “processual engagement of duration and movement, articulated through webs of sensation across landscapes and panoramas of space, bodies and time” (Kennedy, 2003, p.4) and educational

materials...What might become possible and thinkable if we were to take pedagogy to be sensational?

(Ellsworth, 2005, p. 24)

"Memory's images, once they are fixed in words, are erased" Polo said.

"Perhaps I am afraid of losing Venice all at once, if I speak of it. Or perhaps, speaking of other cities, I have already lost it, little by little."

(Calvino, 1997, p.87)

No one really knows what human agency is, or what humans are doing when they are said to perform as agents

(Bennett, 2010, p.34)

Thus far pedagogies of entanglement and material-discursivity have been discussed in localised and interior spaces: in the thought-experiment, classrooms and corridors of Warwick Business School. These have arguably allowed for diffractions and deterritorialisations of pedagogy to be discussed as part of a flow superficially taking place *within* the borders of the organisation/institution. But what if these were to be expanded out further, into the streets, waterways, rush and noise of a city? How might "the city" speak from within pedagogical entanglements and flows of knowledg/ing? This chapter examines a project funded by the Institute of Advanced Teaching and Learning, Warwick, which took eleven doctoral candidates from Warwick Business School to Venice to investigate new ways of developing a more entangled, material-discursive and diffractive form of case-writing. Furthermore, unlike CILM (discussed in the preceding chapter), it gave me the opportunity to create an entirely new program of study and original course materials, and allowed me to gather feedback in the form of extensive interviews with peer students. In this sense, *The Venice Project* was first and foremost designed as a pedagogical research project, rather than an experimental opportunity to test the pedagogical work as part of a pre-existing curriculum.

All the doctoral candidates who participated were either part of the WBS Case-Writing Workshop program or had some prior experience with case-writing initiatives. *The Venice Project*, as it came to be referred to as, was thus designed to enhance traditional forms of case-writing for management learning contexts through transdisciplinarity, focussing on more multi-modal ways of collecting data and constructing knowledge(s) to produce more embodied, affective and performative approaches to research rather than stay within traditional binary notions of disembodied subject/object approaches to research that aim to 'hold the world still' in order to investigate it. Furthermore, the case-writing form itself was conceived as a modality via which to explore how crossing conceptual thresholds might be further enhanced through deterritorialising and transdisciplinary work. Indeed, it was hoped that the project might provide insights into students':

experience of moving from an experience of stuckness and liminality to conceptual threshold crossing, through engagement with the theories and a sense of returning to the research questions and objectives, taking control and ownership of their work...[highlighting] the physical, emotional, creative and intuitive, as well as cognitive dimensions of their learning experience as the student becomes aware of, and comfortable with the process of knowledge construction.

(HEA Academy, 2000, p. 23)

Seen as a form of practice (developing experimentally), the workshop design itself was entangled in this flow. How might its deterritorialisations work *in practice*? How might it differ from traditional case-writing by centring its main components around transdisciplinary inclusions of arts-based practices (specifically urban performance), and what kind of conceptual crossings would the group undertake in this process? By taking forms of knowledge construction to task via the introduction of multi-modal practices including immersive and site-specific performance tropes, urban environments, object work, basic devising methods and mask work, would habituated learning and research methodologies at doctoral level be deterritorialised in a way that might enhance new practices for creating the kind of important learning "dimensions" listed

above? Indeed, as Schatzki (2001, p. 3) states “understanding specific practices *always involves apprehending material configurations*”. What material, or indeed material-discursive configurations would such a workshop need to undertake and include in order to create a truly transdisciplinary approach to the development of knowledg/ing processes at doctoral level?

Three major areas are at stake in this discussion: multiple intra-active flows of knowledg/ing; art in the city / city as an intra-active artwork; and entanglements of material-discursive bodies that can be framed or “cut” to produce new approaches to pedagogy. The three are listed here as distinct, but in practice (as will be evidenced) often merge together, diffracting out of each other at moments in the pedagogical journey undertaken in Venice, and within the account made of it here.

City as Organism: Intra-activity in Outdoor Learning

As the rings of trees mark the sedimented history of their intra-actions within and as part of the world, so matter carries within itself the sedimented historicities of the practices through which it is produced as part of its ongoing becoming – it is ingrained and enriched in its becoming.

(Barad, 2007, p.180)

In the above quote, Barad conceives of the inherent historicity of matter and the processes by which becoming enfolds pasts, presents and futures together in emergent phenomena. Matter is consistently on the move in time and space, and as such is braided into the flow of *spacetime-mattering*. (ibid.) Indeed, space and time and matter are seen as mutually co-creative. From this perspective ‘the city’ thus becomes not just a place demarcated by natural, artificial or imagined borders, but an entanglement of spaces, times and matters. In other words, the city exists in flow. By the same token, the city can be understood as always-already enfolded into digital, ecological, spatial and material-discursive phenomena that exceed its borders. From the perspective of *entanglement* it is everywhere at all times, carried in memory, knowledge, in the materials it

imports and exports that make up its architectural, economic and manufactured body, in the identities it produces and becomes, in the cuts it makes that include or exclude the phenomena it lays claim to. To conceive of a city in this manner is to imagine it not just as a *relational* space, but as an intra-active and entangled flow of *spacetime-mattering*. The city is always-already made up of agential cuts occurring across time, space and matter.

Thus, if a city can be conceived not just as a *matter* of physical borders, but as a phenomenon that stretches, porous, through times/histories, spaces/places and narratives within its materiality, then it has a marvellous capacity to speak to and with knowledg/ing processes. Thus, it offers a perfect platform from which to find and create opportunities for knowledg/ing that complicate the boundary between performance / social science, theory / practice, and even researcher / researched. It does this, as Barad mentions above, through the iterative *practices* through which it produces itself.

Coming into being via its multiple practices, the city can be argued to become a cipher for the entanglement of space, time and matter in the production of knowledge. Its many complex networks that cross through and produce these not only serve to make it a functional metaphor for the way knowledge is produced, but indeed impinge directly upon 'knowledge' itself. What do we know about the city, about its ontology, about its histories, practices and futures? Taking this further, as the experimental teaching and learning theorist, Elizabeth Ellsworth, states, "what if as educators, we began to consider pedagogy to be a time and space designed to assemble 'with the bodies (of learners) in a web of inter-relational flows in material ways' (Kennedy, 2003, p. 6)'" (Ellsworth, 2005, p. 24). Here, Ellsworth is suggesting that pedagogy is deeply connected with the materiality and specifically embodied experience of learners. From a perspective more in line with the work of Barad, the question might be reframed as: what if as educators, we began to consider pedagogy to be an active participant in spacetime-mattering, intra-actively part of the flow of knowledge that *produces* material-discursive phenomena via the act of teaching and learning? Moreover, what kind of teaching and learning moments can be

produced that might draw student and teachers' attention to their entanglement with the performativity of the 'thing' they study?

I argue that the city provides an excellent modality via which to explore these questions in practice, on the following bases:

1. The city stores such "sedimented historialities" in its material body, releasing them when a particular space is investigated. Regardless of whether the investigations are material (as in archaeological) or discursive (historical, sociological, political and so on), any particular space momentarily demarcated or "cut" reveals not only the content of *spacetimemattering* – that is, how it relates to whatever the study is investigating for - but also reveals a set of practices via which the sedimentation of space and time and matter takes place. How did this particular conglomeration of space, time and matter *become* the phenomenon we are investigating? How do our methods and *apparatuses* of investigation intervene in its becoming? How does space, thus perform material-discursively *within* knowledg/ing?
2. The city problematises the safety of a subject/object divide. Research investigations carried out in a public place are by default prey to interruption and disruption. There is no "control" by which to limit interventions that take place by accident or design. People, weather systems, objects, architectures, sounds and movements may all impact on the study. The spacetimemattering implicit in the actuality of the flow of *life* (human and nonhuman) thus is the only constant. Furthermore, it is *performative* rather than static and so the gaze understood as coming from a position of stasis or stilling, is deeply problematised. Embedded in any public act of research there is therefore, a performative aspect in that bystanders (again, human and nonhuman) are always-already watching, reacting, participating in any public act of research. Spectator and spectated are entangled, becoming part of the intra-active performance of a city that is continually (be)coming into being. This provides an

excellent pedagogical opportunity to teach material-discursive, intra-active phenomena in practice, rather than imposing a theory/practice divide.

3. Representing the fullness of these phenomena in teaching and learning in the city becomes *by necessity* an active moment of choice-making. Students must *choose* the investigatory cuts they make amidst and within all these performative and material-discursive urban flows, and that choice presents a pedagogical opportunity to create criticality. Becoming aware, *in-practice*, of the enormity of the entanglements of space, time and matter, researcher and researched, apparatus and phenomenon, students can be given the necessary opportunity to become critically accountable for the “cuts” they make. These cuts arguably form the backbone of the process of representing knowledge in more manageable ways. Representing ‘findings’ therefore is no longer a taken-for-granted activity that provides a simple subject/object approach to the fruits of teaching and learning. With everything implicitly intra-active, entangled and performative, students and teachers critically account for how they have impacted onto-epistemologically on the carving up of phenomena into a ‘piece’ of knowledge. Students no longer therefore engage in *reflection* on a static piece of information. Rather, here, they can engage with *diffracting* phenomena through the act of learning. I argue that this is an inherently more participatory approach to pedagogy. Indeed, as the educationalist, Ranciere suggests:

The spectator is active, just like the student or the scientist: He observes, he selects, he compares, he interprets. He connects what he observes with many other things he has observed on other stages, in other kinds of spaces. He makes his poem with the poem that is performed in front of him. She participates in the performance if she is able to tell her own story about the story that is in front of her. Or if she is able to undo the performance – for instance, to deny the corporeal energy that is supposed to convey the here and now and transform it into a mere image...

(2007, p. 278)

I would add here, that including an agential realist approach, such as the one put forth by Barad, moves Ranciere's position on from the discursive alone – a position that privileges *language* and the discursive in its construction of reality over matter – towards the material-discursive. In this kind of conception, the emancipated spectator becomes participatory in that s/he is entangled in the very fabric of world-making. Thus, it is not possible to “deny the corporeal energy” per se, which is marking the body of the world in its unfolding production, but to “transform it” into new cuts, new bodies, new forms. Such a transformation arguably takes place both in the micro and macro diffractions of the world, but as Barad herself states, “humans do not possess a perceptual apparatus that can *directly* detect atomic events, and we therefore depend on pointers and other macroscopic devices to help us discern the results of experiments.” (Barad, 2007, p. 337) Thus, marking or cutting material-discursive bodies is an act of continual participation, stemming the flow of phenomena into new iterations whose results we may detect through traces and events in the macro, tangible world.

The *Venice Project* thus combines these three main pedagogical areas together, playing with forms of representation and performativity, with notions of spacetime-mattering and with ‘framing’ or making agential cuts to enhance diffractive possibilities for teaching and learning at doctoral level. Furthermore, it does this in an intrinsically participatory and *transdisciplinary* manner, enfolding performance and arts-based approaches to research. The following section discusses a few select moments in the overall pedagogical flow of the project – cuts – that aim to bring to life how these issues were put into practice.

“Venice in One Telling Image”: Removing the Line Between Subject / Object

We live affective transitions, the sensations of events as they come into being. At the same time, we live the affective carriage of future potential, affect's transversality through different temporalities – affect's *virtuality*.

(Bertlesen and Murphie, 2010, p.153)

I am sitting at my desk, a glass surface festooned with flat, white and scrawl papers, bent and disturbed paper clip wires that have long forgotten their factory shapes and wooden coasters that support several glass tumblers full of water, cooling tea and the ghostly rings of now-removed drinks. How can I entangle notions of subject/object in the actual practice of the teaching? How could a curriculum weave together such a material-discursive 'journey'? What kind of teaching and learning practices would be rendered visible by doing this? For a moment I peel back my own borders and place the 'cut' between self and other outside the space of the desk. The papers, glasses, wood, fleshbody and discursive thoughts, which imprint upon them all and "mark their bodies", become part of one design process. What implicit thinking-strategies are taking place in this moment of space and time and matter? In this imagining Venice emerges. The eye meets the glass of water and for moment bobs up and down, creating the imagined city on the meniscus in the glass. The scrawled lines of writing on the papers, symbols of past attempts at a pedagogical design, for a moment are glimpsed sideways – and each sentence becomes a long spire, a rise of buildings, the tip of a gondola emerging like a map of Venice itself made of failed design attempts and the shape of language on the page. The bent and bursting limbs of the paper clips become an echo of the bustle of people packing, flailing and marching along the paving stones. Venice is right here in me, on the desk, its objects and its future writing memories. I haven't met the doctoral students yet. Maybe none will even apply to participate in the course. Will any have been to Venice before? How might Venice appear through them? How can I begin to structure a curriculum with so many unknowns? I decide to start with what is here in space, time and matter, now.

Materials of pedagogical design:

- 1- objects of representation, process and practice all on the desk in this moment; self (both entangled within these markers of a knowledg/ing process and simultaneously "cut" out into an identity);*
- 2- future students, all with their own imaginings;*

3- an application to participate in need of drafting

The materials listed here are understood as entangled parts of the pedagogical design process. They all point towards a phenomenon that exists in mind: Venice. By placing the cut around 'Venice' in this manner, I, the future students, the places walked and experienced, the eventual 'results' of the study and even this work being written *now* are already entangled in the *spacetime* mattering process. Referencing Italo Calvino's *Invisible Cities*,

"Is what you see always behind you? Or rather "Does your journey take place only in the past?"..."Journeys to relive your past?" was the Khan's question at this point, a question which could have also been formulated: "Journeys to recover your future?" And Marco's answer was: "Elsewhere is a negative mirror. The traveller recognises the little that is his, discovering the much he has not had and will never have"

(Calvino, 1997, p. 28-9. Italics in original)

Here, I would suggest that Calvino's "negative mirror" could also be understood as a *diffractive* mirror that problematises the inherent subject/object divide inherent in approaching an experience as something to possess. Indeed, perhaps the loss Calvino puts forth is not a loss of a 'thing' but of the concept of object separation itself in the flow of entanglements.

Reading Calvino's work in order to enter into an aesthetic moment with Venice (which appears as a central city in his book) I decided to embed these literary and affective concepts into the very first encounter the students eventually participating would have with the short course: the application process itself. In order to apply to participate (the course, flights and accommodation were fully funded), prospective students were asked to send a response to the following provocation "Venice in One Telling Image".

The application pack to be sent in by prospective students thus would include one non-verbal image and a short written piece on what the person applying hoped to "get" from a transdisciplinary case-based workshop. My contention was that not only would each image open a sensate, visual approach to teaching

and learning right from the start, but also that it would create a space to mark the project's doorway to Venice via a personal, affective imag(e)ining. Also, understanding what students hoped to acquire by doing the course at the outset, might help highlight deterritorialising processes that took place when the workshop was underway. Spelling out the territories they hoped to advance into at the start might allow for participant discussions of difference and conceptual breakthrough if the course indeed managed to fulfil its remit of transdisciplinarity and deterritorialisation in learning and teaching.

The responses sent in showed that a wealth of different diffractions of the city were already very much present in the images, thoughts, affects and personal worlds of the students. The initial application pack thus spoke to the question: what was this particular combination of people bringing with them, and thus, what kind of Venice were each always-already constructing? What follows below is a select *picture-tour*. Not around Venice, but around the students' diffractions of Venice – their glimpses, imaginings and realities of a material-discursive city famous for being one of the most gazed-upon places in the world.

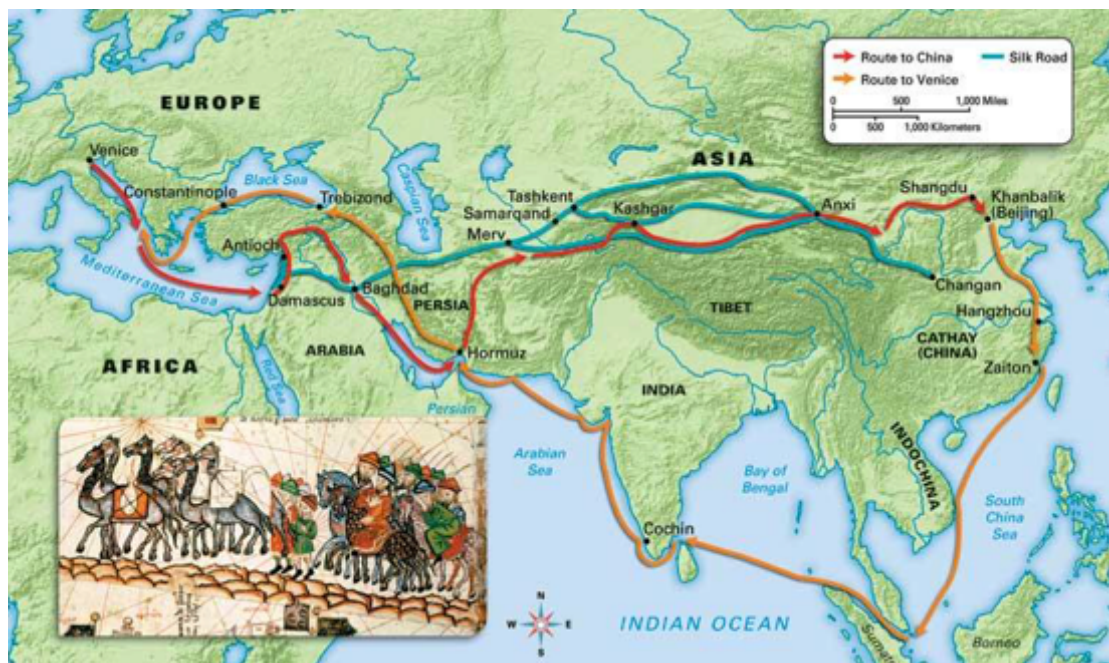




*Venice....
romantic, but mysterious.*











These represent just some of the pictures I received along with the short texts asked for. Straightaway, a number of different diffractions are emergent: the images conjured up a material-discursive Venice made from gondolas, waterways, trade, new and old nautical technologies, but also histories, human characters and of course, masks and the carnivalesque. The images are arguably much like postcards - even the photos taken by students themselves, or the hand drawn image, to my mind referenced the picture-postcards beloved by a thriving tourist trade. Three images copied here stand out from the postcard world, the trade map, the still from Nicholas Roeg's 1973 film set in Venice, *Don't Look Now* and the portrait of the literary and historic figure of Casanova, bringing waves and traces of international political economy and cultural / film studies interests into the spectrum of perspectives.

Although, as stated by Rebecca Prichard " [r]eading images inevitably stirs up a lot of discussion, because not everybody sees and interprets a physical snapshot in the same way," (Aston and Harris, 2008, p. 135) the colours, compositions, subject matter and references open up a host of the personal, affective, memories and concerns of the students. I followed up receipt of the images with short, twenty-minute, one-to-one discussions with students, asking what questions

each student self-reflexively felt their images were asking, both of themselves and of Venice. One student, who had sent in the image of Casanova, when asked to imagine the materiality associated with her image, began to speak richly of corridors, passageways and interlocking streets. I asked her to bring this awareness with her to help her structure her own diffractive journey around Venice and indeed, during the first exploratory day of walking Venice she reported that she had never felt her neck ache so much during fieldwork. When I asked her what she meant, she responded, that it was from looking up, down and around to take in and experience all of these things, rather than simply down at books or at a screen in a once-remove from her research.

Thus, this second ‘interview’/ discussion stage of the process was designed to introduce the participating students to possibilities for making their own *diffractive* choices of what they might want to engage with during the research trip. The student who had sent in the trade map spent his final few hours in Venice talking and bargaining with several Venetian store-owners. Laden at the end with bags and bags of souvenirs he discussed with the group how he experienced the bartering process and his own affective moments during these experiences, comparing and contrasting them with other “tourist” exchanges he had had around the world. Retaining these personal diffractions whilst still working in small groups on their projects was something vital to bring to the research as a whole, I argued. Rather than render these moments *invisible*, these were valued moments of research practice, which would enhance rather than draw focus from the overall research and eventual case-writing. Collaboratively managing these diffractions and bringing them in to representation at the projects end would also provide an interesting insight into the doctoral students’ own research practices – adding another layer of visibility. Indeed, as Calvino states:

Marco Polo: “You take delight not in a city’s seven or seventy wonders, but in the answer it gives to a question of yours”

Kublai Khan: “Or the question it asks you.”

(Calvino, 1997, p. 44, italics in original.)

Performativity: City/Art/Participation in Practice

This section moves from centring discussion on entanglements with Venice whilst still on-shore in the UK, to deterritorialisations in the Italian city upon arrival. The group first arrived in Venice night, taking a *vaporetto* from our arrival point to the guesthouse we were staying at. Straightaway we had become part of the sprawling network of the evening public. I noticed that students' responses to having arrived were coming and going in waves – sometimes rising to crescendos of excited noise on the waterbus, to moments of hush as they clamoured out on deck to drink in the city through their eyes, ears, skin, tongue and noses. One student stood beside me as we wound our way through the canals, "it's nice just to silently be here, isn't it?" I nodded in return.

We arrived at the guesthouse, an enormous student building, which had formerly been a convent. The building was a perfect combination of ancient and modern, with original sculptural features preserved behind Perspex, concrete furniture and slick modern kitchenettes. Not one of us ever managed to make it to our agreed upon, in-house meeting point (a central courtyard with a well inside the building next to the gigantic wooden-doored exit), without first getting lost in the system of metal staircases and interlinking corridors. Indeed it became a joke that we had to factor in extra minutes to account for getting lost to and from our rooms to the main entrance. Getting lost (and even getting literally dizzy) was a key feature of everyone's reported experience. Even on my way to teach a night workshop on our second day, walking from the waterbus we disembarked from to a meeting point down a side street a mere fifty paces away, I and two other students got separated from the group and were lost for at least an hour. If I were to return to Venice, I could safely say that I could not intentionally retrace a single step I made on the entire journey.

This most simple of deterritorialisations – the performativity of being lost in an unknown city - set the scene for the remainder of the workshop, which took to problematising the subject/object divide inherent in modes and methods of ethnographic and historical research. Rather than discuss the specificities of a research question, location, sampling, measurement, cataloguing and other

strategies implicit in social research (see for example Blaikie, 2010) which would reinforce and furthermore create binaries between observer and observed, researcher and object of research, subject and object, I designed the course around more embodied, affective and performative approaches to research that might challenge the doctoral candidates participating to breach their by now well established academic practices through a transdisciplinary approach to conceptual engagement with the *material*.

In their beautifully named chapter on affect theory, *An Inventory of Shimmers*, Gregg and Seigworth state:

How to begin when, after all, there is no pure or somehow originary state for affect? Affect arises in the midst of *in-between-ness*: in the capacities to act and be acted upon. Affect is an impingement or extrusion of a momentary or sometimes more sustained state of relation *as well as* the passage (and the duration of passage) of forces and intensities. That is, affect is found in those intensities that pass body to body (human, nonhuman, part-body and otherwise), in those resonances that circulate about, between, and sometimes stick to bodies and worlds, *and* in the very passages or variations between these intensities and resonances themselves. Affect, at its most anthropomorphic, is the name we give to those forces – visceral forces beneath, alongside or generally *other than* conscious knowing, vital forces insisting beyond emotion – that can serve to drive us toward movement, toward thought and extension, that can likewise suspend us (as if in neutral) across a barely registering accretion of force-relations, or that can leave us overwhelmed by the world's apparent intractability...In this ever gathering accretion of force relations (or conversely, in the peeling away of such sedimentations) lie the real powers of affect...How does a body, marked in its duration by these encounters with mixed forces, come to shift its affections (its being-affected) into action (capacity to affect)?

(2010, p.1-2)

Taking a more performative approach to Barad's onto-epistemology and the participatory and entangled nature of teaching and learning, the final part of this somewhat lengthy quote becomes important. If the world of subject/object styles of study produce representationalisms that attempt to, in a way, 'hold the world still' as part of their remit, then might affective, embodied and performative modes slide into the "*in-between-ness*" of fixities, allowing for more agential, intra-active and entangled approaches to case-writing?

Standing in the courtyard on the first day of the course, enveloped in an early morning mist that left a somewhat 'tangy' taste on the tongue, the idea of 'holding Venice still' in order to produce research seemed absurd. Thus, I began the first workshop asking students what they considered appropriate methods for researching the history of global trading practices in Venice to be. What research apparatuses would be useful? As students, trained rigorously in more traditional approaches, the group shouted out robust ethnographic suggestions. I kept responding, "let's go more basic" until, at some point, somewhat exasperatedly, one student giggled out the word "eyes!" Soon, a flurry of more sensate approaches emerged until finally we landed on "feet".



I suggested students ‘rehearse’ the act of walking, sensitising to this apparatus, “feet”. How did they actually walk? What systems of weights and balances did they take for granted? Drawing from my own memory of training in Lecoq-based physical theatre, I asked them to sensitively make an inventory of the small ‘flights’ (or indeed ‘lines of flight’ as Deleuze and Guattari might have it) involved in taking one foot off the ground and setting the other down. Thus we would start to create a kind of ethnography that began from the body of the researcher. Rather than remain in the world of language alone, here the research would be embodied and material, as well as discursive. It had struck me that sitting around and talking about materiality would be in some way counter-intuitive, instead we might benefit from actually *doing* the labour of practice and sensitising to the affective qualities of knowledg/ing in order to entangle with our material-discursive research. The work undertaken in Venice therefore would be more *performative*.

From here, we then moved discussion to query how walking in the city was actually a performative act of seeing, being seen, choosing movements, rhythms and making spacetime maps which would combine together to produce the phenomena of the city experienced by the research groups. The act of walking as a group, from one point to another, was discussed as likely to produce a host of affective, embodied and performative moments. Rather than ‘airbrush’ these out of their research rendering them invisible, they should include them, paying attention to how the ethnographic / performative act affected and unfolded within them – their experience of city, self and research investigation.

Thus, this kind of ethnography was designed to extend from research themes (global trade histories/practices) to themes of an affective “learning self” (Ellsworth, 2005) to an entangled part of the city, diffracting Venice through the prism of walking and the attendant, affective and knowledg/ing sensations this produced. As Nicolas Whybrow states,

[w]alking thus becomes a form of seeing or mobile ‘note-taking’ (in the sense of ‘taking note’): an active realisation of associations as well as disjunctions... It is important to identify the shift of mode in operation.

Effectively, it is from the fixed *footprints* of buildings (or built environment) to those made by human beings which produce, as de Certeau has famously suggested of the paths taken by pedestrians in the city, 'unrecognised poems' (1998: 93)... *footprints* remain as the tale of that which has taken place: rumours or urban myths that continue to reverberate, and that also, in their own way, *build the city*. And *unbuild* it. (2011, p. 81; p. 73-4)

Thus, not only is an ethnographic act of walking as "seeing" implicit, but also seeing as *producing*. Bodies on the move, not quite tourists, not quite simply researchers, not quite performance artists, but active agents creating yet another form of the material-discursive phenomenon: Venice. The students' walk would, in the moment of taking off on their collaborative investigations, even become an artwork itself, another of de Certeau's 'poems'.

Setting out altogether, our first stop, as we wound through the streets was at the Rialto Bridge – arguably the birthplace of contemporary Western market trading. Shuffling through the stone streets, often losing each other in the Spring-time crowds and stopping regularly for short, sharp shots of espresso to keep us all awake after a long night of traveling, we followed our guide onto the geometric lines of the intricately carved Rialto bridge. Our guide was one of the teachers on the WBS case-writing program who had specialised in Venetian history during her own doctoral journey. As she spoke of the chequered history of the dawn of capitalism that had sprung forth from the very spot we were standing, I turned and noticed that the building across the water was undergoing some kind rescue renovation. Perhaps to ensure that the tourist experience of the views from this famous spot of Venice was not unduly disturbed, a gigantic swathe of material with an image of how the building would look when it was restored, hung over it to disguise the works going on beneath.

I asked the students what the material and felt experience of actually standing on the site discussed whilst listening to the brief lecture, was like. One student responded that it produced sensations of feeling the history of something huge (the birth of contemporary capitalist practices) actually touch her body through

her feet. Others then chimed in that it was as-if they could feel or at least be aware of 'ghosts' of previous timelines all occupying the space at the same time. I pointed out the building façade across the bridge and commented that I was also experiencing something similar, noting that here a future 'ghostly' image of the building was literally superimposed over the top of the present reconstruction in progress. Both were present in realtime, and in sense both were material representations of the other at different points along a timeline that occupied the same space. More discussions of the stones we stood on, the carving and craftsmanship of the bridge itself and its imagined associated practices, sprung to life entangling the history lecture we had just heard with the material of the space we stood in, the jostling of tourists and passerbys on the bridge and the discursive analyses taking place. In this sense, not only the content of the lecture was brought to life, but the materiality of site was inherently *performative*.

I suggested that students might note down these kinds of material-discursive and affective imaginings as they would likely come in useful when they came to trying to represent their work later on in the project. Suddenly a number of students started talking together and nodding amongst themselves. It was hard to hear them over the din and noise of the street as they had turned towards each other. Finally one turned back to the ever shuffling and shoved about group and said, "I think we begin to understand why exactly we're here and what we're supposed to be doing". When I pressed them to explain to myself and the rest of the group they stated that they thought the project would require them to provide the sensation of the case – its stories, characters, materials and critical possibilities – rather than just the intellectual details of the subject matter.

Burrowing through the streets and their temporary populations we wound our way through the arteries of Venice until we arrived upon St. Marks' Square. Chatting with some students along the way, one described walking between the two points as going through a rugby scrum. Another moved her hands as if they were strapped to an imaginary concertina to describe how moving through the streets and pedestrians flowed and produced its own kind of rhythms. At St.

Mark's Square we paused on the steps of a long arcade and listened to our guide give us the second talk. Here she spoke of the print (specifically map) trade that had unfolded in the area centuries before, and how early Renaissance Venetian map-making had become the envy of the Western world, giving rise to tales of espionage from the streets to the brothels to high society parlours. I noticed that we had attracted several passersby to our group who had silently merged with our number in order to listen in, producing further diffractions of the theme of eavesdropping and 'spying'! Perhaps these present-day echoes of what was once vital Venetian espionage could point to new diffractions, performing before our very eyes. Interestingly, this moment itself would prove pivotal to one of the small research groups who later devised a representational strategy whereby their ethnographic case-study required you to 'Listen to the Sounds of Venice'. During their later performed findings, headphones connected to an ipad played found sound recordings which were interspersed with moments where performed 'trade secrets' were captured, as if the case-study recipient had suddenly eavesdropped and become privy to important case information.

In contrast to the bustle and noise at St. Mark's, our last stop as a whole group was at the *Arsenale*, the famous Renaissance shipbuilding district, now the site of the present day international art exhibition, the Venice Biennale. Our guide had managed to obtain the difficult-to-acquire access to this forbidden site – forbidden on account of the fact that the Biennale was going ahead that year and absolutely no information or images were allowed to be divulged. This struck me as strange, as when we got there the entire space was empty – not an artwork in sight/site. The emptiness and particularly the silence behind the walls of the *Arsenale*, particularly after all the colour, noise, smell and dizzying splish-slosh of the waves against the stone platformed streets, was almost shocking.

For this portion of the walk, we had an official tour-guide who gathered us together and spoke of how the Renaissance shipbuilders, the *Arsenelotti*, had been forbidden to mention anything about their work, indeed often confined to living, working, even dying within the close perimeter, again on account of preventing trade espionage. Ships, and shipbuilding, like map-making was a

jealously guarded trade secret on account of the economic and political power it garnered. Being granted access now to the site, similarly closed on account of copyright protections associated with the also jealously guarded Venice Biennale, arguably created another diffraction of insider/outsider – this time not sea-faring secrets but ‘art secrets’ at stake. One student laughing said to our official tour-guide, “so we are like *Arsenelotti* now!” He did not respond, remaining dead-pan.

The vaulted spaces where ropes were spun before being threaded through the various spaces on board the huge Renaissance trade ships were immense. Suddenly, as if in response to the space everyone assumed a hushed silence, whispering occasionally and shuffling quietly. My sensation was that this was partly to do with the space, which in some ways seemed a church to the memory of the shipbuilding trade, but also due to the serious nature of our tour guide who assumed his own kind of panoptic power as he watched where everyone went with keen diligence.

Surprisingly, this all stopped suddenly when he started animatedly describing the Biennale’s history. “This is where China controversially had a ... stall...” He had been groping for the right word and settled on *stall*, clearly immediately dissatisfied with his own choice. We never were told why it was “controversial”, instead, with descriptive waves of his hand, as if carving through time and space with an imaginary palette knife, he went on to bring previous Biennales to life, even starting to mention spacing details for the upcoming one. By the end of the tour he had become markedly more friendly and open as if re-membering spaces had exhumed from within him a childlike excitement. He then led us to a door in the wall to let us back out into *public* Venice. The door opened out almost directly onto a bridge. As our group filed out, quiet and mesmerised, I invited him to come to see what the students would produce in their performed research. He jumped with excitement shook my hand and said yes more than four times, before realising that the date clashed with the opening week of the Biennale. Then he slipped back through the door and was sealed behind the walls once more.

Being an entangled part of the flow of gazing, photographing and capturing of Venice – both in its contemporary tourist reality and in its history of not-so-well-kept secrets, became a large part of the project as it unfolded. Whybrow's text on performance in cities describes a performed walk undertaken with artist Richard Wentworth, from Tate Britain to Tate Modern in London, England. Here he states, "[t]he Tate to Tate walk *was* the artwork, composing itself as that in part through its deliberate refusal of the 'shelter' of a formal 'home of art' "(ibid. p. 81). In a similar vein, moving on their first day from one ethnographic 'point-of-interest' to another, the performed walks the group undertook became like street artworks, another participatory expression of Venice unfolding. Indeed, one student laughingly reported during our evening feedback session that on that first day of walking her group had been deliberately photographed several times by tourists looking to capture a representation of modern "Venice" to take home with them. The rest chimed in that they had shared the same experience and how unfamiliar (perhaps deterritorialising?) this was in terms of their experience of clear-cut boundaries of subject and object in their prior research projects. Indeed a post project interview one of the small groups investigating the map-making trade commented:

AB: *So did the feet exercise help then?*

Student 1: Personally yes.

Student 2: Yes because then I felt liked I explored Venice, not a virtual guide or just looking at someone else's photos. The irony was when we found out we were the map group and then we got lost! Things like that you can't replicate.

Student 3: It was funny because earlier we took pictures of lost tourists and we took pictures with the frames and then we were the ones [photographed]...

It's almost like you had the power, but you were relying on us to participate. And it was only by us participating that anything got done that validated any power of anybody's anyway.

Student 2: The other thing is we had no assessment of these activities. We were all the time wondering are we doing this right? Like when we were taking pictures we asked ourselves is this enough?

Student 1: The feet talked. The pain rationalized the end!

Student 3: ...We didn't really know what we were looking for. We were looking at maps but then we saw tea towels with maps on them so we took pictures of those. So we were looking at maps as a form of trade but then we ended up looking at tea towels – trade- in the form of maps to sell to the tourists who were reading maps. (ALL LAUGH) So there was this sort of circular process...

Going into it I don't think I would expect us to come out with something like that. And it's a shame we don't do more things like that because that is probably going to be more memorable than any paper I'm ever going to write.

The above comments arguably point to a closing of the gap between subject matter, *materials* and materialities, affective and “subjective” or individual student experiences, body and embodied practice as research frame, and immersion and entanglement with space. Thus, not only was the Venice trip the subject of a pedagogical experiment, but the nature(s) of the very city itself began to structure and produce pedagogical possibilities, weaving into the development of pedagogy through its practice in situ, in the watery city.

Prisms of Spacetimematter: Performing & Framing Research via an Apparatus

The entanglements discussed above mark the first entrance-point into a more new materialist style of teaching and learning. In this instance the body becomes a diffractive apparatus through which the city starts to produce itself as a) an ethnographic subject of study; b) a living, breathing, moving artwork; c) part of the “learning self” unfolding through the framework of the course. Human feet, dynamic forces of walking, in-group discussions and memories emerging from an array of spacetimes particular to the group, create multiple affective layerings, all implicit in the production of an entangled flow that we come to mark as *Venice*.

But the body is not the only phenomenon at play in an intra-active approach. As Lisa Mazzei suggests, “It is not enough to just think through the body, but also to articulate how my thinking and sense making put me into a different relationship

with my body, my data, my participants, and my becoming” (Mazzei, 2013, p. 777). Rather than solely construct meaning *through* the body – here through heightened awareness of how the act of walking impacts on research – an intra-active approach focuses in on bringing a wealth of nonhuman actors and agencies into the frame too, allowing for analysis to be produced about and via practices implicit *in the onto-epistemological framing* itself. Following from Mazzei, this has direct implications for the data, participants and learning self,

I am constituted by and constituting data, my selves, my participants, and my misunderstandings. I am both made and unmade in such a process...therefore the focus of our inquiry...consider[s] the enactment of agency and co-production of these enactments (Barad, 2007; Tuana, 2008). Such an approach relies on a process as described by Hultman and Lenz Taguchi (2010) as a ‘flattening’, whereby data and theory and researchers and participants are folded into a process that produces a flattened relationship with data.”

(ibid. 777-8)

This idea moves beyond a heightening of exceptionalism and subjectivity as an important part of the learning self to acknowledge the role of co-constitution in the production of knowledge(s). By involving the nonhuman in the production of onto-epistemologies “agency is distributed, or flattened, in a way that avoids hanging on to the vestiges of a knowing humanist subject that lingers in some poststructuralist analysis.” (ibid.) Indeed as Haraway states, “Reflexivity has been recommended as a critical practice, but my suspicion is that reflexivity, like reflection, only displaces the same elsewhere, setting up worries about...the search for the authentic and really real.” (quoted in ibid.) Haraway’s comment here hinges on the idea of the reproduction of the human/ist ‘I’ as the final source of all agency, which she suggests is a fallacy that tries to disavow the role of nonhuman agencies in the production of the complex material-discursive conditions that produce the world. Indeed, “Agency then, is an enactment of an entanglement of researcher-data-participants-theory-analysis [and here I would

add materials, nonhuman forces], as opposed to an innate attribute of an individual human being.” (Mazzei, 2013, p. 779)

In order to work with these ideas in this pedagogical setting, after splitting the whole group into three smaller groups, I introduced an exercise that placed a simple material object at the centre of students’ data collecting processes, a household wooden picture frame, roughly A4 in size. Divided into groups of three to four people, each small group was given a picture frame, and a pack that included a trade to investigate (‘rope’; ‘spice’; ‘map/print’), a set of GPS co-ordinates for historical sites relevant to their trade (all of which we had visited as a whole group earlier in the ‘walking’ exercise), a small piece of the material of the trade (so, a piece of rope, or a map, or some spices) and some texts written by Italo Calvino on cities and songs of the *Arsenelotti*.

This part of the workshop was also conducted outside – in a piazza opposite the towering gates of the Giardini Pubblici. Gathered in a circle, I discussed each object in the pack, presenting and playing with each one, passing them around for students to handle as we discussed the sites associated with them. This gathered quite a crowd, particularly when I produced the empty picture frames and performed framing parts of the piazza we stood in. Passerbys stopped to see what kind of street-theatre was going on, before taking photos and moving on, as students in the group shook their heads or giggled as they experienced *being gazed at*. After the some twenty minutes of discussion, the three mini-groups were then invited to cut loose and go and collect any data that might be relevant, but with one main task to satisfy and interpret as they wished: “Frame your topic. Literally.”

Including actual materials as deliberate parts of the ethnography added an extra dimension to the practice of research. Here, materials and the forces of materiality could not be seen as a perhaps incidental part of the “object” of study, but were positioned at the heart of the mode of “data collection” itself. Thus, the contents of the pack, and in particular, the wooden frame, functioned as an *apparatus*. The importance of an *apparatus* in the material-discursive

configuration of phenomena creates the backbone of much of Barad's work on agential realism, agency, and the creation of 'thing-ness'. According to Barad, there are six major impactful features which move beyond understanding an apparatus as merely a part of "piddling laboratory experiments", and which she constructs more critically to entangle with insights from Niels Bohr, Judith Butler and Michel Foucault:

My agential realist elaboration of apparatuses entails the following significant developments beyond Bohr's formulation: 1) apparatuses are specific material-discursive practices (they are not merely laboratory setups that embody human concepts and take measurements); 2) apparatuses produce differences that matter – they are boundary-making practices that are formative of matter and meaning, productive of, and part of, the phenomena produced; 3) apparatuses are material configurations / dynamic reconfigurations of the world; 4) apparatuses are themselves phenomena (constituted and dynamically reconstituted as part of the ongoing intra-activity of the world); 5) apparatuses have no intrinsic boundaries but are open-ended practices; 6) apparatuses are not located in the world but are material configurings or reconfigurings of the world that re(con)figure spatiality and temporality as well as (the traditional notion of) dynamics (i.e., they do not exist as static structures, nor do they merely unfold or evolve in space and time.)

(Barad, 2007, p. 146)

Seen through Barad's (re)configurations, the wooden frame becomes a material-discursive research apparatus that both produces and binds the research undertaken by students via its own constraints. It is also constantly re/producing its own boundaries and borders via the practices it is used for and within, thus here specifically the practice of looking at sites through it, but also how it constructs itself through other material-discursive and spacetime practices. These practices include its own status as an artefact associated with an antiquated form of *indoor* decoration in a world more often framed by a preponderance of digital screens. Moreover, using the frame de/constructed and

deterritorialised the gaze. Whereas an ethnographic researcher might aim to appear as 'invisible' as possible, here, the frame both acted as a lens via which to zoom-in on and create a research object. However, simultaneously the inhabitants of Venice (both human and nonhuman) looked back through the frame to glimpse the 'researchers'. As much as students gazed at Venice, Venice gazed back, de/constructing their own learning selves in the process.



This moves the discussion back towards the arena of PaR. Here, the practice of doing research became its own kind of urban art. As students moved through the city, framing people, architectures and objects in a flurry of practices made even more furious by the limited time period they were given and the uncharacteristically open (at this stage) research remit, they became a conspicuous spectacle in the flow of Venice's constituent everyday. Here, the performance and performativity of research is both aesthetic and ethnographic. Indeed it might be possible to state that the two merged together beyond the distinction of either/or. Rather than affirming practice *as* research, it is possible that in this moment practice *is* research, part of the intra-active worlding of phenomena through an at-once aesthetic and ethnographic apparatus: a picture frame.

Students reported that the processes of thinking and practicing “data collection” in Venice impacted upon their previously more distinct concepts of learning, environment, subject/object, materials and self, and furthermore, on more ‘intuitive’, aesthetic approaches that might well constitute a movement towards ‘practice is research’.

(From ‘Spice’ Group)

Student 1: I would say that learning is a process of change. I went to the EGOS conference and this guy was saying that change is a worldview and it kind of occurred to me that its true we are constantly changing and developing and we bring stability in order to prevent that change and I think ‘learning’ encapsulates that and as we change we are learning, but also we’re learning to bring stability at the same time so actually those points of stability, are when we’ve learnt something. For me learning then is a process of change.

Student 2: I agree. Just to add on, it’s a process that can be changed depending on what you are trying to acquire as well, as different people learn in different ways. It can be very hands on or very audiovisual that kind of thing, so it’s a whole process that changes depending on your requirements and what exactly is trying to be taught or transferred in the first place.

Student 1: For me from a pedagogical point of view learning is 3 kinds. There is learning how to be, things, like knowledge and how things are, and learning how to do.

AB: So ‘to be’, ‘things’ and ‘how to do’ are these separate, do they come together are they easy to identify or do they blend?

Student 2: For me they’re separate because I need to separate them to construct the realization, but from this experience I understand that they can blend because many people say blend them and now after this experience in Venice that makes more sense for me.

Student 1: Blending by doing... It’s like you integrate it and then you adopt it as this sort of ‘oh I’ve always known that’ but actually that process of integration is a learning process. You’re picking something up. You’re acquiring something. I think it’s the acquisition of something.

The above perhaps suggest that the students here are working to further develop their approaches to the value(s) of practice in and for doctoral learning contexts. Practice is framed through several kinds of difference and differencing processes - in the above, differences in learning processes, learning 'selves', and learning outcomes. The "stability" of practices in the face of change (or deterritorialisation) is framed as a block that prevents learning, but it is also seen as a necessary part of establishing practices and their further iterations. I would argue that these suggestions made by the students can be viewed through a lens of de/territorialisation, where practices of knowledge making take a 'line flight', reassembling themselves into new forms. These forms, at the end of the excerpt above, are understood here as developing tacitly: "oh, I've always known that" – an "integration" of affective, embodied and critical learning.

(From 'Rope' Group)

Student 1: If I compare to cases before this, in cases I'm looking at secondary data. I don't think about going and experiencing. Whereas this time I'm thinking, what's in my environment that I can use to express this, and that was generated from the performance logic of 'this is about performance', how can we enact this. So all of a sudden I was thinking environment I wasn't thinking, like, ready materials.

Student 2: It was more difficult, because I remember thinking well what do we look at, what practical study do we go back to, what is relevant? And then just choosing to photograph anything and just thinking, ok just go with it. So it was challenging but left a lot of open doors, which then led to open- mindedness because we didn't restrict anything in the end. We were just saying ok! One thing was the electric plumbings [wires] I said, oh well that's a rope, it's a modern rope of some kind. But we didn't use it.

The points from the first interview group are picked up again and enhanced in the second one quoted above. Here, the value of learning in this way places the materials and material *practices* at the centre. Rather than as units of knowledge explored discursively through a representationalist's frame, here the learning is self-reflexively understood as "generated from [a] performance logic". Furthermore, rather than hone knowledge and knowledge-making towards a

preset target, the experience apparently opened up potential research pathways, rather than delimited them, provoking the “challenge” of self-directed editing or choicemaking. These enhanced “secondary data” by immersing the student groups in “going and experiencing”, impacting upon the size and variety of complex approaches and choices students made.

A further interesting phenomenon on how the workshop in Venice had deterritorialised students’ more ingrained ways of working with concepts emerged in interview. Not only did students report that the workshop required them to take ownership of the work they produced and entangled with, but that this more *performative* rather than *representational* approach in itself required a wholly new approach:

From ‘Map’ Group

Student 1: The discovery process was the main part in all this and that I think, will never go away. When you discover something by yourself you think that the activity was great.

Student 2: We were kids again. You managed to that somehow. Because you started the whole ‘go 5!’ and I think it worked. When you let things go you lose control over things that’s when you become a kid again- -you delivered control to us. We had control over all the things and you were guiding us and I still don’t know if that was intentional? Was it?!

The ‘go 5!’ referred to above was a short catch-phrase of sorts which emerged during the retreat day at Warwick’s palazzo in Venice. In the walled, outdoor courtyard, we workshopped simple devising processes drawn from the work of performance pedagogues Lecoq and Grotowski, to give students a working toolkit from which to bring their cases / performances to life upon their return to the UK. During our first discussion, before introducing the ‘toolkit’ practices, one member of the group had flatly stated, “what you want from us cannot be done.” She folded her arms and spoke with a kind of severe authority. Others in the group suddenly began to seem despondent, as if her comment sapped the risk-taking energy of the group.

I returned with equal 'authority' in my voice to match and indeed challenge her certainty. "Wait until we actually start doing the exercise before you decide. Let me tell you, from my experience of trying this out, it can be done if you want to try doing it. But let us know after trying." She remained impassive. A discussion sprang up amongst the group until finally one suggested that she get "playful" as that was why we were here. Her opinion softened as the discussion on play grew more animated. Finally she stated, "okay, maybe it can be done if you imagine you are a child." I leapt on this, affirming her suggestion, and saying that not a fourteen-year-old approach, not even a ten-year-old approach, but a five-year old approach might work. She said that she could relate to this as she had young children of her own and observed their abandon in play. By the end of the workshop she announced to the group that she couldn't quite believe it, but yes, it was indeed possible to work in this way. I would argue that the entire incident was an example of how deterritorialising processes often meet with huge resistance at first, particularly before the actual practice gets underway. Furthermore, something emerges here about a necessary spirit of approach to teaching and learning using deterritorialisation. Play is not a pleasant added output, but a vital and necessary part of the pedagogical journey.

A further diffraction of the spirit of play and losing of inhibitions to allow for this and the kinds of breakthroughs students went on to experience, further emerged in the interview:

(From 'Spice' Group)

Student 1: ...And you know what is a similar state as exhaustion is being drunk. But that wouldn't have been allowed I guess! Because I can tell you now some people were drunk all day! (ALL LAUGH)

AB: But there's a really interesting point to be made here because exhaustion and drunkenness, there's a certain level of abandonment of control in both those states.

Student 1: Yes. I remember thinking very precisely at one point, 'oh I wish I would be drunk right now'.

Student 2: Yes, I remember you actually saying that!

Student 1: But because it is so much easier for me personally to abandon myself through being drunk than by normal.

Student 3: Yes, she is hilarious when she's drunk! But I agree I think it's about inhibitions. When you're learning you don't want to come across as being stupid in the general context of school and stuff. You have inhibitions because you're thinking, 'does everybody already know this?; oh my goodness I have so much more to read; this person is asking all the great questions so I'm not going to ask anything' So I think we have these inhibitions. So drunkenness or whatever, it's losing those inhibitions to accept the new knowledge and that there's a lot you don't know...

These statements in some ways diffract Situationist practices of *derive* and the kinds of deterritorialisations springing from these. As Andrew Hussey (2010) states:

The *flaneur* is a subject who remains at a fixed distance from which he (and it is always he) observes and consumes. The Situationist practice of *derive*, on the other hand, is characterised by an active hostility to the representation of urban experience. The *derive*, defined by the drunkenness of the subject and his relation to an environment which has lost shape, meaning or form, is a negation of the city as a site... Unlike the intoxicated wanderings of Baudelaire, de Musset or Martin du Gard, Situationist practices are political acts which aim to reinstate lived experience as the true map of the city.

(Hussey, cited in, Whybrow, 2010, p. 97)

Here, the *drunkenness* appears to be being discussed as an actual part of a 'letting go' into the deterritorialisation, but also perhaps acts as a conceptual frame of reference for experiencing Venice from a less representationalist stance. From this perspective, it is possible perhaps to imagine that students slid towards Situationist styles of wandering the city. Though members of this group clearly had imbibed during the excursion, I argue that there is something else going on here that relates the affective experience of learning through deterritorialisation, to the affective experience of either a) being like a child in playfulness (from the quote further above); or b) being drunk or as-if drunk in order to access that

spirit of playfulness. This shift in conceptual and experiential practice of phenomena lead to a level of breakthrough, which then impacted profoundly on later reflective practices of the participating students:

Student 2:...This experience of learning that you had, I felt I needed this experience to understand some things, you know. Like there ways some blockage, something that I could not access in this understanding. Because there was something for me, from my position of the world that was not letting me. And then when you're experiencing, when you live this performance, feeling, embodiment and all is not familiar to me, it made me more able to access this kind of dimension.

AB: So did this make sense as you were going or did it make more sense in retrospect?

Student 2: No I think it made sense as it was going. But also in retrospect with the subsequent phase here because we were reflecting on our trip to do the performance on the boat.

Student 1: So it works two ways, it goes forwards and backwards.

Making Choices: Criticality in Performed Ethnography (A Practice-as-Research based approach)

When put together, these forms of spontaneous structural generation suggest that inorganic matter is much more variable and creative than we ever imagined. And this insight into matter's inherent creativity needs to be fully incorporated into our new materialist philosophies

(De Landa, cited in, Bennett, 2010, p.6)

Glove, pollen, rat, cap, stick. As I encountered these items, they shimmied back and forth between debris and thing – between, on the one hand, stuff to ignore, except insofar as it betokened human activity (the workman's efforts, the litterer's toss, the rat-poisoner's success), and, on the other hand, stuff that commanded attention in its own right, as existents in excess of their association with human meanings, habits or projects. In the second moment, stuff exhibited its thing-power: it issued a call, even if I did not quite understand what it was saying.

(Bennett, 2010, p.4)

In the above quotes, both Bennett and De Landa introduce new materialist and posthumanist notions of agency that extend beyond the sphere of the human alone, moving towards the inclusion of a host of new intra-active agential cuts as well as more classically inter-active separations. What kinds of agencies are involved in the production of the phenomena of a 'city'? How might these be entangled and understood as implicit in material-discursive knowledg/ing practices? How might students, engaged in at once ethnographic, performative and performance-based transdisciplinary teaching and learning, work collaboratively to make cuts? Furthermore, how might they represent these cuts – these agential choices – for an audience, academic readers, students and teachers, or in other words, move from deterritorialisation to territorialising knowledg/ing into representations?

Returning from Venice and continuing to work at Warwick University and on a houseboat in Stratford-upon-Avon, UK, students worked in their small groups to create a) performed case-studies of their trades (rope; spice; map); and b) written cases which included teaching notes so that further diffractive iterations might be produced. Students were limited solely by a time period of four weeks to take all the material they had gathered (including what they had experienced of a group devising for performance workshop I had run on the last day in Venice), and turn it into a performed case on their theme. Furthermore, I had sourced a houseboat, moored at Stratford-upon-Avon's marina, inside which they would mount their individual pieces (on rope; spice; map) as one collective artwork. Thus, the main limitations put on students for this performed portion of the project were space and time based.

The choice made at the pedagogical level to set the work inside a houseboat comprised of a combination of several imaginings, critical approaches and affective 'hunches' about performance, spatiality, and practice-as-research at the level of pedagogical design. By choosing a performance space, I aimed to also participate in the creation of the piece, rather than create a powerful divide of

teacher as 'onlooker' and student as 'doer'. When I mentioned the setting to the group, it seemed to intrigue them, sparking conversations about trade between Italy and England, cultural spaces associated with the Renaissance, but also reflections and similarities to do with the affective experience of being on water, and we all agreed to go ahead with it. For myself, considering it as a culminating moment of whole piece of collaborative practice-as-research, I also began to think-through the artwork to develop critical potentialities for pedagogy.

The first question working with the space of the boat drew out was whether a houseboat in Stratford-upon-Avon had anything at all to do with boats in the domestic and urban everyday of Venice. Was the diffraction robust, or simply a hall of clichéd mirrors? Rather than argue for the similarity of the two places, (which in any case would move towards reflective rather than diffractive arguments), I began to look pointedly for the elements of difference.

Making an important distinction between similarity and similitude in reference to the Renaissance phenomenon of the 'Ship of Fools', utilised by Foucault to discuss topics including place, Kevin Hetherington states:

The ship is ambiguous and difficult to understand because the signifying relationships between the mythical ship and the space that it enters is one of similitude – a juxtaposition of the incommensurate and the uncertain heterogeneity that this establishes. Similitude involves the juxtaposition of things not usually found together, or which have no ordered meaning together and the ambiguity that they create in terms of representation.

(1997, p.184)

Not only does this perhaps bring to mind the famous quote from Lautreamont, (taken up by Breton and the Surrealists to describe the dislocation present much of their artwork,) "as handsome...as the fortuitous meeting upon a dissecting table of a sewing machine and an umbrella" (Lautreamont, 1965, p. 263), but also is perhaps relevant to Jane Bennett's above quoted combination of "glove, pollen, rat, cap, stick". The ambiguity of 'things' not usually found together,

whether they be Bennett's or Laureamont's seemingly random objects, or the waterways of Venice and Stratford, points more towards developing diffractions characterised by difference, affectivity and even deterritorialisations, than those created by reflections. Rather than create simple reflections about teaching and learning in Venice, the Stratford houseboat here *becomes in itself a diffracting apparatus*. Venice is deterritorialised and re-emerges as something else in Stratford. Here, the diffracting tool is water, boat, home, performance. As Hetherington continues,

Similitude sets up a heterotopic space. Similitude is a form of *bricolage*, it signifies like a metonym rather than a metaphor; like that explored by Magritte in his paintings. In similitude meaning is dislocated and then relocated, skating across a surface through a series of deferrals that are established between signifier and signified. This shift from modes of representing similitude is important to the understanding of place...Places are not naturally inscribed either in the minds of humans or in the material world. Places are ways of making sense of these heterogeneous placing and their spatial, temporal and material arrangements. *That ordering process, however, is not just subjective but derives from the labour of division associated with the difference of placing*, what Law describes as distributional effects (1997) established within material networks.

(1997, p. 186 & 187. Italics mine.)

Thus, by *choosing* the space we as a whole group have participated in a "labour of division". We have ordered meanings on the proverbial "dissecting table" in order to produce a mode of and for representation. In the Baradian sense, we have made *agential cuts*. The mode is important here as it in fact structures, orders and thus *produces* not only representation in time, but onto-epistemologically, it produces both 'places' in space. Venice is not Stratford. In this moment both places are continually deferred. This development unfolds in language, it is a discursive understanding that is arguably produced by the bodies of the group – at one moment in time in Venice and now at another

moment in time in Stratford. The embodied pedagogical experience of Venice becomes a ghost in Stratford, and Stratford, later in the process, becomes a ghost of the page, forever haunting the cases students went on to produce.

Representing Diffractions, Deterritorialisations and Dis-locations

On a day in May, approximately one month after returning from Venice, students gathered at the houseboat to perform their work. The owners of the boat – who had built it themselves a few years prior – were both local artists who had recently had a baby. Thus, the entire space though immaculately presented was stuffed to the brim with all the trappings of somebody else's home. It was for all intents and purposes, readable as an enclosed, interior and domestic space, seemingly the opposite of an exterior, public, city space. Reading diffractively, working with and on the boat arguably 'scrambles' the concept of representing Venice into new performativities. Here, the material-discursive phenomenon of 'boat' is now changed. We are still surrounded by water. We are still marvelling at human life centred around and on water, but now the space is interior and domestic, rather than exterior and urban.

This movement, from an 'outside' space to an 'inside' space also references (and differences) a pedagogical exercise I ran in Venice at night. Aiming to work with binaries and oppositions in order to explore the kinds of practices inherent in their formation, I arranged for a workshop session that took place at night, on a *vaporetto* and with masks. Students had been actively walking all day and this was one of the first times they were invited to sit, passively, and have the city move around them. Once gathered on the waterbus (an at once interior but also public space), I asked students to sensitize to the affective experience of having Venice move around them and *mark* the differences they felt. How was a night-time, seated experience of Venice-in-motion, different to their earlier daytime experience? What new kinds of information did these differences open up? I had asked students to bring the white, paper masks they had been provided with in their packs. A few minutes later, as they sat on the *vaporetto*, I stood and read excerpts from Italo Calvino's *Invisible Cities*, I invited them to write down on the

inside of their masks any personal, affective thoughts about Venice, in particular, how Venice diffracted their own home cities, or towns or villages.

As I stood, reading Italo Calvino (in translation – yet another diffraction!), I (and subsequently the group I addressed) became part-spectacle as people poured in and out of the waterbus. I then asked students to all together put on their now-inscribed masks. A sea of blank, white, expressionless paper faces rose up. I asked each student to one by one turn and see the rest of the ensemble in mask. Later, they reported that they were quite shocked by the otherness they experienced, saying that it was “uncanny”, “difficult”, “frightening”, “intense”, “powerful” and other descriptive words. These perhaps pointed towards a momentary experience of immersion in a deterritorialising process, where the temporary creation of multiple differencing processes – of making ‘strange’ or ‘queer’ - although potentially quite freeing in that it produces a line of flight, can be unsettling. I argue that the deterritorialisation perhaps emerging here, did not hinge around creating clear-cut opposites, but rather fused and entangled multiple material-discursive practices that simultaneously included and resisted such binaries, producing a host of potential diffractions of otherness *in practice*. Students’ post-project comments also provided an interesting window onto these.

(From ‘Spice’ Group)

AB: Did any practices or rather processes jump out that you really liked engaging with?

Student 1: I liked when we were on the boat at night and you asked us to put on the mask, because that was a different kind of reflective practice because it was very internal. It was 1- internal and 2- taking your own personal experiences in a completely different context that’s like another layer. It’s not only about me and my beliefs and my past and thoughts, but suddenly immerse that in a Venice context on a boat, with a whole bunch of people, and then with the mask, which is not a standard usual, I don’t usually walk around with a mask! *So it was very much about different layers happening all at once for me.* At night. Bringing together my personal with the theatrical, with the Venice experience with the knowledge that we’d gained, it was just all meshing together on that mask.

Student 2: For me this very moment was a bit hard to process. Because of the differences that you just outlined. That we were on this boat, which is a tourist boat, and with these people round and we're doing this thing which is just totally so out of place. So I didn't feel very good doing that in the moment. It was easier doing this kind of thing during the day when we were on the retreat in the palace than in this boat with these people where I didn't feel good.

AB: So this thing about feeling out place, and then being in 'retreat', in your own safe space, a personal group space. Can you mention any plusses and minuses and half-finished thoughts about being 'out of place'? So we've got dislocation of space but also of method – using performance. I suppose I'm trying to understand something about learning through or in dislocation.

Student 3: I would agree the whole boat thing was weird! And I think, it's a functioning boat, people getting on and off, so you kind feel like self-conscious. The reality of people staring. And I think it was the same with the frames because that in itself was a reflection, we're thinking what are we supposed to do and we're walking around the city with this frame and I think we kind of eventually got comfortable with it because we'd heard so many remarks and comments and people looking at us and taking pictures with us and of us. So I think there is a whole process of making the unfamiliar comfortable to an extent that you are able to function in it, but whether or not you actually accept it is different.

Student 2: The other thing I find is that going back to the mask on the boat I was thinking to myself, I'm pretty much an introvert so that wouldn't be something that I would be open to do, but at the same time the approach that you had was like you kind of encouraged us to do it but it wasn't forceful. So it was very much left to our own decision to do it or not. I think also there was a purpose to why we were doing it as well as safety in numbers! Because everybody else I know was doing it felt a little bit more possible rather than chicken out on it. That helped with the comfort level, knowing you were in a group and you were doing it for a certain purpose.

A few interesting points emerge here. Firstly, the private or personal sphere is reflected upon in terms of how it differs from the public. What occurs in the student's reflection however is how in the context of exercise "it was all happening at once". The personal and the public have merged – called into question like other binaries, such as theory and practice. Not only does this reference affectively and *in and through practice*, the famous feminist adage that 'the personal is political', but also arguably points towards experiencing layers of entanglements occurring together. Perhaps it is small wonder that this was felt

to be uncanny, “weird” or “hard”, as it suggests a deterritorialisation of deeply ingrained binaries was a play, producing conceptual shifts. I was relieved to hear that what did not “feel good” at first (the experience of being watched on the boat and feeling self-conscious) gave way to a sense of group bonding, of “safety in numbers”. I was also very mindful in the moment on the *vaporetto* to continue to stress that the putting on of the mask was only a momentary thing and was entirely optional. I noticed that some did not wear the mask until after turning to look at several others in the group, upon which they suddenly decided to put their masks on. One of these participants later said that she didn’t want to at first, but then wished to join in because it looked “really cool”.

On the last day in Venice, safely retreated into the Warwick-in-Venice building, I reversed the direction of the mask work. This time, in an interior space, students were invited to come up in front of the group in pairs, put on their masks (already inscribed with their own personal thoughts on the inside) and write their reflections on Venice on the outside of their partner’s mask whilst the other was wearing it. Thus, the same kind of melding of oppositions (interior/exterior) we’re taking place, only in reverse. What was noticeably different here, however, was the inclusion of writing (and reflecting) as a way of *marking another’s body*. In indelible felt-tip pen, the pairs simultaneously inscribed each other’s masked faces with representations of the city. If their choices would mark the (temporary) face of another, what would they say?



Representing such diffractions as part of the overall experience of problematising traditional, ethnographic, pedagogical work in and through the city would certainly be a challenge. Students had worked for one month to develop a performance of their Venice-based cases. I had urged them to think about their work not just in terms of a history of business, but to include the experience of Venice and of *being-in-Venice* in their work. I had hinted that materiality, aurality, and visibility might provide helpful in-roads to presenting their cases.

On the day of the Stratford-upon-Avon, boat-based performance it poured with rain. I had hoped to attract the public into the boat for a free performance, but not only had out little sign been washed away, but barely a single passerby came past the marina at all. (Indeed, later, invited audience members arrived dripping to a surprised group, who had laughed that no one was likely to pitch up.) Once we arrived at the houseboat, we gathered together and I set the final challenge.

The performances could be framed *by* the boat, thus becoming one total artwork. How could the three small groups mount their work altogether without it descending into a lot of chaos in a small space?

Each group quickly picked a space to work in, chosen according to the key internal features of the boat that matched the kind of performance they had prepared. The 'map' group, for example, were presenting their case as a puppet show, thus the kitchen counter provided an excellent space that they could hide behind, whilst facing the story outwards. The 'spice' group chose the middle section of the boat, on account of the fact they were criss-crossing washing lines with clothes pegs pinning information and photos. The middle space also held an upright piano upon which they rested an aural performance, which required the audience to one by one listen to "The Sounds of Venice". Lastly, the boat's small bedroom accessed by a tiny corridor, provided the space for the 'rope' group, who had created a short, abstract film, which they projected onto the wall. The bedroom space was dark and circular, providing an excellent technical advantage to show a projected film on the curved wall.

Interestingly, the performances were all spontaneously adapted in order to work in the space, perhaps highlighting again in practice, the impossibility of holding anything still. Even a planned, devised, and rehearsed performance was still subject to changes, dislocations, lines of flight and diffractions as it attempted at representation, diffracted by a new performing space. Indeed, navigating through historical and contemporary 'data', affective experience, performance and (non)representations brought with it several key features, unpacked here by students:

'Rope' Group

Student 1: I think the city can be a very overwhelming environment as a classroom, because there's so much input and we're usually used to learning in a very neutral environment. Most normal teaching rooms are just white paint so you can actually focus on whatever, while the city gives so much 360 degrees and you get easily distracted-

Student 3: -by gelato!-

Student 2: Also I think if you do the comparison with a classroom, usually in a classroom you get one source of information, there's a teacher, or even if it's just students you get just one person talking and I think what you got was well like the spice group presentation where you had the audio going on and you could really tell all the information that was coming in. It is overwhelming, but for them ['spice' group] they must have heard all that in the context, have specific memories of the context of all those snippets we heard on the headphones, whereas we didn't. For us it was just noise. So I think when you walk around a city like we did we're basing experiences out of our context so I think the challenge for us was how can we do a presentation that fits our experience but that other people will also understand. And that was a big challenge for us!

AB: *How did you navigate that?*

Student 2: Well by combining the photos and the historic pictures with the performance. When we did the initial performance in Venice people could get it, but then when you add in the government and the business, it's not so evident to people, so we used little tricks like putting the crown and clothing. But then we also helped it by combining different footage, the video, the photos we took ourselves and then also historic drawings and paintings to create a story that could make it easier for people who maybe don't understand the context.

AB: *Yes I was curious that you mixed past images with present images with real life performance images with writing. It's really complex and has so many layers! And you were just saying how challenging and complex it was being in Venice with all the information 360. Did you choose the many aspects of your presentation to reflect that? Was it designed to reflect the disorientation of having so much information?*

Student 3: Our interpretation of performance was a 'play'. But once we had that we were like, ok but how do we connect this with everybody else? And that's when we started saying, well we can use pictures, the ones we have as well as ones that are actually connected to this location, and then we brought in the words, so it was like levels of clarity or connection. How can we make this clear? It was the same with the costumes. So we thought, maybe we should add the crown etc. So we're adding images that people connect with in order so they get it.

Student 2: So we tried to see it from the standpoint of somebody who has no idea, and then add layers, so that someone who comes with no expectation and sees it- so for example we were sitting and saying after the video, ok should we add an introduction, should we add writing, like "A Day at the Corderie" that naturally built up to a point. So if we want to watch a movie there has to be a narrative so we understand what it is about, so we did it the layers up to a point where we thought ok this is now telling a story and people can understand. Then with the live installation-

Student 3: The earlier idea was to hang the boats in the boat, but then we had no idea of the space so when we actually walked in we were like, oh we can put the boats in the bed and then we could crumple up the bed so that it looks like waves, and then you came up with what if the whole idea was a dream so we were like ok that works. I think she happened to have her mask with her so we were like 'oh we could use the mask', so, really I think it just built.

AB: *So even up to the last minute it was an improvisation with the materials at hand*

Student 1, 2 & 3: YES!

AB: *So I'm thinking about what you were saying about making connections with your environment and so much information in the environment that to me becomes manifest in your piece itself. Like a kind of developing articulation of responding to the environment. Being responsive.*

Student 3: Definitely. If I compare to cases before this, in cases I'm looking at secondary data. I don't think about going and experiencing. Whereas this time I'm thinking, what's in my environment that I can use to express this, and that was generated from the performance logic of this is about performance, how can we enact this. So all of a sudden I was thinking environment I wasn't thinking like ready materials.

The complexity inherent in the processes students articulate above point towards the 'messiness' of conducting research in this manner. Rather than cut the entanglements into further neat and simple forms, the flows between phenomena, between apparently different disciplinary knowledg/ing processes, and between 'ontologies' and 'epistemologies', become merged in the performativity of *The Venice Project* that by necessity produces more-than the constituent parts. Indeed, it is precisely because these 'parts' are understood as entangled rather than in a state of always-already separation that this occurs. Thus, this kind of design arguably speaks to and with nonrepresentationalists working on urban studies, such as Amin and Thrift (2002, p.27):

In such a conception, the city is made up of potential and actual entities/associations/togethernesses which there is no going beyond to find anything 'more real'. The accumulation of these entities can produce *new* becomings – because they encounter each other in so many ways...when put together they produce something more than when apart,

something which cannot be described by simple addition because it will exhibit what would now be called 'emergent properties'.

Writing Up: Reterritorialising on Dry Land

So, how to return back into writing after all this embodied performance, performativity and practice-as-research style of thinking / producing knowledge(s)? The remit of the course, and thereby also a stipulation of the funding it received, was to produce non-traditional 'case-studies'. These were to be short, written pieces that could be reproduced to teach critical thinking for undergraduate and Masters level students of Business Studies, with an emphasis on the history of global trade centres in Europe.

In order to produce something representational that could still capture and document traces of the nonrepresentationalist, material-discursive and performative work of knowledg/ing present in this transdisciplinary project, I decided to collaborate with the case-writing workshop teacher at Warwick Business School, who had also assisted with *The Venice Project* from the start. During our discussions, she informed me that she usually taught using podcasts through which she guided doctoral students through the stages of preparing and writing a case-study. Thus, remaining within this tradition, I suggested we continue with this set form, but that we try a multi-registered approach within it, thus potentially producing a line of flight. Such an approach would rely on finding ways of making the different forms of knowledg/ing experimented with come to life on the page. Furthermore, it would make for a kind of reading that was more performative, blurring traditional forms of reading.

In his work *Glas* (1974), Jacques Derrida writes an immense critical piece, which does not just describe the complexity of language and writing (amongst other aspects), but also renders it on the page through a range of typographic practices. With two major columns running down each page, themselves prone to small blocks of other texts embedded inside their typographic walls, the work produces multiple performativities of reading on behalf of the reader. Indeed, encountering it for the first time I remember trying out different strategies, for

example, reading one column first, then another, then reading the small inserted 'boxes' which were demarcated by their difference in size and font, and so on. There are perhaps incalculable ways of reading *Glas*.

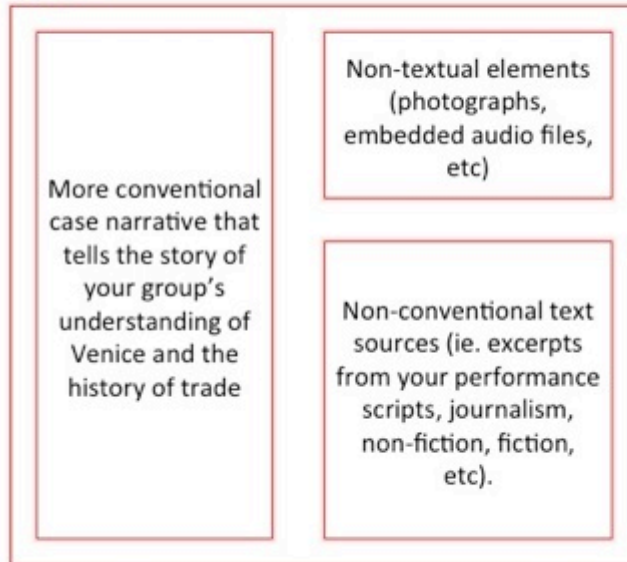
What is interesting about the book is that the act of reading becomes by necessity a series of choices prone to changes, ruptures and lines of flight. The idea of a text as a linear narrative is deterritorialised into entangled, fracturing multitudes of registers and references. As this is largely the subject of the work itself the gap between *doing* and *saying* is diminished. The book *performs*. Indeed, the passage quoted below marks one of the columns and paragraphs, which sets the scene for the rest of the book. It is embedded within a page that includes a host of other typographies, thoughts, research modes and positions on the page:

Two unequal column they say distyle {*dissent-ils*}, each of which – envelop(e)(s) or sheath(es), incalculably reverses, turns inside out, replaces, remarks, overlaps {*recoupe*} the other. The incalculable of *what remained*, calculates itself, elaborates the *coups* {strokes, blows, etc.}, twist or scaffolds them in silence, you would wear yourself out even faster by counting them. Each little square is delimited, each column rises with an impassive self-sufficiency, and yet the element of contagion, the infinite circulation of general equivalence relates each sentence, each stump of writing (for example, "*je m'ec...*") to each other, within each column and from one column to the other of *what remained* infinitely calculable. Almost.

(Derrida, 1974, p. 1)

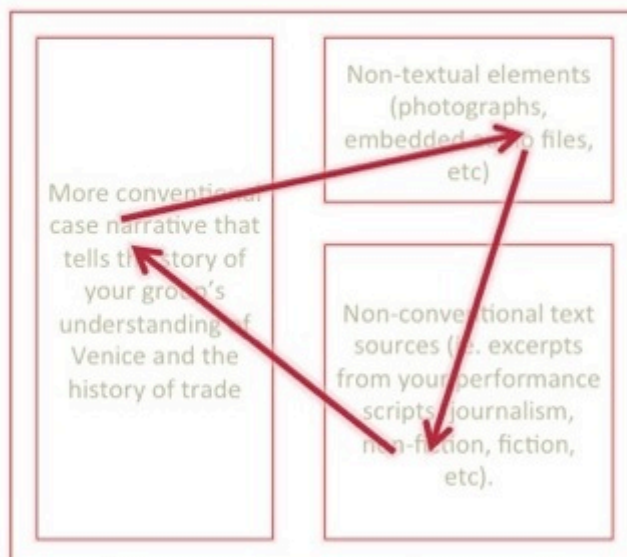
Inspired by Derrida and his performing pages, I attempted to create a more simplified version of this as a suggestion for how the groups could present their cases. Thus, with the case-writing teacher, I developed the following slides as part of the 'podcast' eventually sent out to students upon completion of the Stratford boat performances:

What does the case look like on the page?



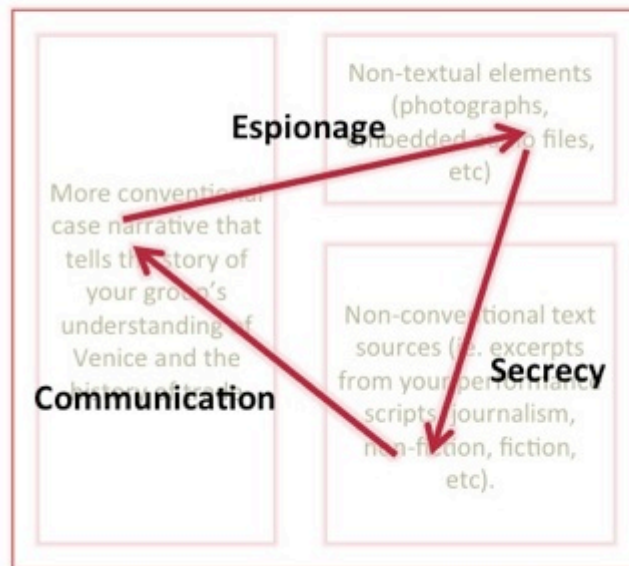
Imagine that this is a page from your group case study – all three different narratives will work together to create a discussion of your case topic.

Identifying narrative links



What we are really interested in are the **links** between the three different narrative styles and sources in your cases, so think carefully about how these work together.

Mapping narrative links



We want you to show us how these different narratives are connected by drawing and labelling connecting lines between them with single words or phrases.

I had hoped that the creating of “links” between the different registers appearing as boxes / columns all together, would create a further critical dimension that might produce opportunities for further discussions on the diffraction of phenomena (here particularly themes emerging from the work), through different written, artistic and affective modes. Rather than become a simple exercise of ‘pinning’ themes across registers, the links between columns were designed to work with ways that different modes of knowledg/ing, different *practices* of developing thought, impacted upon the themes themselves. This avenue is something that I hope to develop in future iterations.

Lastly, one of the final components of the case study was a teaching note. There were several reasons for adding this. Firstly, I had been intrigued by the fact that in their interviews, some students had mentioned how the idea of representing “data” for an audience had produced different strategies for producing performance. Likewise, would the notion of creating a repeatable teaching note, clear enough to be implemented by others, but open enough to create further

diffractions impact on the condensing of all the knowledge(s) students had been producing? Secondly, how would this engage students with elements of knowledg/ing processes, particularly in relation to non-traditional registers and the production of transdisciplinary lines of flight in and for academic contexts? What kinds of iterations of critical thinking could they see becoming useful for the business studies students of the future?

All students engaged with the process, producing three interesting and varied cases. Although all included creative writing practice and suggestions for using performance 'tools', two were decidedly more formal and 'traditional'. It is perhaps interesting to note that with simply a podcast sent digitally to students, one month after the performance, much of the deterritorialising energy had evaporated. This arguably points towards the need to work the project consistently *especially* during the more representationalist phase. In future iterations, I would restructure the schedule to include this.

Nonetheless, the group working on "spice" in particular, created a multi-registered case that combined literary texts, with photos, woodblocks and creative writing to bring their work to life. Their opening box,

Sunlight streams through
windows set high in the walls of
the Corderie as the workers, or
otherwise known as the
Arsenalotti, labour in the long
corridor making rope. Large brick
pillars turned white because of
the salt they absorb, run the
length of the corridor. Planks of
wood mark the way for the rope
makers. One section is marked
for weaving, the other for dyeing...

is juxtaposed with a replication of a highly coloured illustration of the Arsenale from the Renaissance. Further embedded boxes include evocative excerpts from Dante's *Inferno* crossed with a nineteenth century English description of the Arsenale taken from "A true description of what is most worthy to be seen in all Italy" in *The Harlein Miscellany* (1811). Interwoven throughout is the fictional life of three stakeholders each of whom represent "the workers", "the manager"

and “the government”. The teaching note opens with a basic overview including the following:

The learning objectives of the case are:

- To provide a basis for considering different stakeholder interests in business operations
- To provide an understanding of the power struggle that exists between government, management, and workers/society
- To encourage reflection and interpretive responses

The short film and accompanying narrative with photographs is our collective interpretation of the role and symbolism ‘rope’ played in 16th century Venice. We viewed rope as both a carrier of opportunity to the society (e.g. in the form of jobs and monetary input into the local economy), and an intertwinement of stakeholder interests (e.g. the government, the workers, the community, and the buyers).

Here, I would argue that the group has begun to structure their own iteration of critical teaching and learning practice from a more material-discursive approach. “Rope” becomes both a material reality and a carrier for not only a wealth of meanings and modes of meaning creation, but also a socio-political tool of structuring the world.

The teaching note continues, asking these major questions of its imagined students:

1. What interests to the various stakeholders presented in the case (e.g. the workers/locals, the management, and the government) have vested in ‘rope’?
2. Are some interests more important than others? Why or why not?
3. How is this similar or dissimilar to stakeholder interests of large industries today (e.g. energy, natural resources, agriculture)?
 - a. Which stakeholders groups have the biggest interest in your industry?
 - b. What are their interests?
 - c. How do these interests complement each other? Do these interests create any conflict?
4. Compile a portfolio of photos and choose one material object which represents stakeholder relations in your industry.

Here, not only is matter and materiality a key feature, but also *time*. There appears to be a slide taking place in the unfolding of the questions, moving through the prism of critical appreciations of stakeholder positions that travels from the Renaissance setting of the case all the way to contemporary issues. I would argue that this is not just a *matter* of finding a contemporary relevance, but that *space, time* and *matter* are in this form of teaching and learning implicitly *entangled*.

The Venice Project thus brought about a diffractive, deterritorialising, transdisciplinary opportunity to test and experiment pedagogical developments using PaR strategies both in terms of designing elements of the course and in terms of finding new ways to reflect upon pedagogy. The experience of working on the project appeared to be quite profound for the students, who used to more traditional forms of doctoral study, including much time spent working alone, here collaborated with others, worked affectively with urban site, and used performance strategies to critique representationalist forms of knowledge-making deterritorialising. I argue that these did lead to some conceptual breakthroughs, new engagements and an enhancement of ownership of their work and unique research processes, pointed to in much of the excerpts from the interviews discussed throughout this chapter, and inherently the work produced.

(From 'Map' Group)

Student 1: When you're in a more traditional way of being taught, you have expectations and you wait for that. You're kind of blind to the rest. But when you don't know what you're going to receive you receive everything. When you have expectations you can feel disappointed at the end, but when you don't have that the discovery process is more richer at the end. You realised the thing by yourself, I mean someone was guiding you, and then everything is like oooo...

Student 2: So I think the process was entirely ok, even though we felt during the process – I think all of us – 'where are we going?!' 'What is happening?!'...

Student 3: You really take part in the journey, you don't know where you're going you just don't know how you're going to get there and how you're going to come back and then it's freedom! And then you try to recreate your comfort zone!...

Student 3: Yes, it makes you think outside the box, and then you have to jump back in.

Thus, importantly, these deterritorialisations did seem to successfully produce opportunities for conceptual breakthroughs largely on account of the structuring of the course, which placed the making of a return journey back towards territorialising, after the deterritorialising experience. The falling out of traditional working methods and into embodied, affective and performative styles arguably revealed its value when students returned to case-writing at the end, to “jump[ing] back into the box”. Thus, (re)territorialising at the end, perhaps works in service of moving this kind of work from a position of endless diffraction, endless critical analysis and endless shifting deterritorialisations, towards making (momentary) choices, temporary cuts, pauses into territory. It is these that are captured, represented and evaluated, demonstrating rest-points along students' unfolding participation in the flow of knowledge-creation in, for and with the world.

Summary Points:

Although this chapter and the project it details engages with a whole host of different issues, I would like to tease out the following main themes for pedagogical summary:

- I introduced the idea of taking a more affective, embodied and creative approach to teaching and learning right at the start of the project, where students applying had to submit, amongst other documents, an image that met the legend: Venice in One Telling Image. I decided to do this to help students engage with the deterritorialisation of more standard pedagogical and research approaches from the very beginning in order afford students the opportunity to become more familiar with the kinds of processes we would end up using.
- Working with the city as a classroom allowed for multiple flows of knowledge to emerge clearly. The students here described how working in and with the city directly impacted on their research. In their interviews they discussed how material forces in the city (such as other people, movement, space and their own bodies) became tools that shaped their ethnographic research. Being invited to consider these aspects critically *as part of their research* also produced new approaches to critical choice-making. However, the whirlwind experience of conducting research in the city over an intensive period of time did produce anxiety and sometimes more arbitrary cutting choices.
- Curating performed cases on the boat to work as one whole artwork provided means to engage with more entangled approaches to research and pedagogy. The experience of 'doing' creative work and distilling complex themes and a vast array of data into something digestible to an audience aided critical inquiry into representational processes, its limits and strengths.
- Creating and filtering the performed ethnographic research, the performances created, and the kinds of critical knowledg/ing students engaged with, into final written cases provided an opportunity to see if different forms of academic and non-academic writing could be usefully created. The slides and podcast started to engage with representing

notions of the entanglement of practice, research, affectivity, embodiment, object and space (to name a few) *via* the act of trying to first separate and then draw themes across different aspects of the case research. Nonetheless, though students did produce interesting and original cases in a variety of registers, I believe that more time with this part of the workshop would have yielded even better results. There still appeared to be a stark split between the deterritorialisation of the performed projects and the reterritorialisation into the written cases. Students still seemed to ‘fall back’ a little on previously learned forms of writing and did not all engage with the thematic entanglements as much as they might have.

- The deterritorialising process still produced a lot of anxiety, as discussed in the interviews. However, students also reported that they started to approach ethnographic research with a more critical lens, and often surprised themselves with the critical dimensions they began to explore. Nonetheless, the levels of anxiety still require further work. I believe that a longer time to explore this kind of project would have been useful.

The following chapter engages with similar themes but diffracts them through a course designed to take place in Copenhagen. The chapter looks at absence, spectres and failures and how these impact/ed on the development of a further iteration of transdisciplinary pedagogy.

Chapter 6: The Copenhagen Project: Spectres of Learning and Participation in the Course that Was/n't

Heisenberg: Now there's no one in the world except Bohr and the invisible other. Who is he, this all-enveloping presence in the darkness?

Margrethe: The flying particle wanders the darkness, no one knows where. It's here, it's there, it's everywhere and nowhere... (88)

Bohr: Heisenberg, I have to say – if people are to be measured strictly in terms of observable quantities

Heisenberg: Then we should need a strange new quantum ethics...(92)
(Frayn, 1998, p. 88 – 92)

Heisenberg: Mathematics becomes very odd when you apply it to people. One plus one can add up to so many different sums.

(Ibid. p. 29)

This chapter discusses a second international project that followed on the heels of *The Venice Project*. It was funded by the proceeds of the Warwick Award for Teaching Excellence 2014 and took place at Copenhagen Business School. The chapter looks at:

- Following an aesthetic 'hunch' to create pedagogy and performance (in the spirit of Kershaw's discussion on PaR processes, discussed previously in this thesis)
- Diffraction and creating transdisciplinary course design for masters level students of organisation studies
- Tyrannies of measurement haunting higher education
- What happens when a project 'fails'?

I began *The Copenhagen Project* by following a 'hunch'. I was curious about Copenhagen, both its urban and port-side textures and materials, and because of its relationship to Niels Bohr, to whose thinking-experiments so much of this work owes a debt. I aesthetically imagined chasing a spectre, the ghost of Niels Bohr. What traces of him might I find in the city? Also, designing a new project here would send me not only to work in an unfamiliar city – as *The Venice Project*

had – but this time would take place within a new organisational context, Copenhagen Business School, with new students at a contrasting academic level (masters level). Such changing territories would necessarily require the production of a whole set of different approaches to pedagogical development. In this kind of situation, new deterritorialisations of both my self, the city, the university as an organisation and the students I was scheduled to work with, would provide an important opportunity to create and examine how this kind of pedagogical work might morph, flow and *diffract* in international iterations. Furthermore, it might provide useful strategies and insights into how this kind of work might cross borders, both national and contextual. For these reasons, I followed the hunch and embarked upon the project.

Furthermore, developing a PaR inspired, teaching and learning design experiment that followed after the ‘ghost’ of Niels Bohr on his home ‘turf’ of Copenhagen, so to speak, would perhaps add an interesting aesthetic dimension to research investigating new materialist and specifically Barad-inspired prisms through which to glimpse pedagogy. Indeed, it would be possible to use some of the features of Copenhagen’s richness as a material-discursive city, as an urban apparatus via which to further diffract concepts such as using a city as a classroom, entangled spectating/performing and other such ideas that had emerged in Venice. Moreover, Copenhagen was also home to one of the most experimental centres for business education in Europe, the *Studio* at Copenhagen Business School and I was rather excited to meeting and working with an academic community of educationalists working with arts-based methods to develop critical business education.

What I did not anticipate was that in initially wishing to “chase a ghost”, I would, somewhat ironically step into a centre that was already closing and indeed had in some ways become a ‘ghost-town’; that the course I developed would be given accreditation, attracting twenty-one Masters participants only to suddenly have that accreditation removed creating a ‘ghost course’ that both existed and did not exist (as innumerable phone calls and emails regarding students who wished to officially register and couldn’t, discovered); and that on the first day the

course was scheduled to run, I would walk into a rather lavish teaching and learning suite, fully stocked and ready for action that was entirely empty (literally, chairs pushed aside as if an imaginary raid had taken place – I must confess to having even checked to see if the morning coffee pot was still on, despite this seeming sudden and immediate ‘vanishing’ of all the *Studio*’s stakeholders).

At first I sat in the huge, empty space accompanied by a least a dozen blank white boards, some fixed to walls, some on wheels, some on movable frames, some even with gadgets fixed to them, and used the printer. A flesh-and-blood student, who was acting as the Studio’s administrator had anticipated the emptiness and brought me a huge box of chocolates to apologise for what she thought was her mistake regarding the confusing accreditation situation. “If you want to stay for a bit and see if anyone comes please do. Anyway, you can use anything you like here if you want.” She was referring to the resources such as the rather exotically coloured post-it notes, pens, the printer, and the space itself, which was a system of interlocking studio rooms without doors, littered with grey, black and red, sturdy cushions in the place of chairs in all manner of shapes, wheeling desks, coffee and condiments and power sockets every two metres. As she awkwardly left I decided to do exactly as she suggested and explore the course I had designed *through the space*. Here, what began to unfold was an opportunity to interrogate the *Studio* and all the attendant organisational, material-discursive diffractions that the *Studio*-as-phenomenon produced (such as tropes of success and failure, materialities of teaching and learning at Copenhagen Business School, and spectres of neo-liberalism in international, higher education) *via performance*.

The Design

The environments, events, and objects...create the potential for a paradoxical exchange between the pedagogical voice that speaks in the vernacular design and the user/learner/audience of the design. What is exchanged is something that can be neither possessed nor given. It is the

exchange of the difference between self and other, self and the world, the self in the here and now and the self that is in emergence
(Ellsworth, 2005, p.81)

The iterative enfolding of specific materializing phenomena into practices of materialization matters to the specifics of the materialization it produces...Becoming is not an unfolding in time but the inexhaustible dynamism of the enfolding of mattering.
(Barad, 2007, p.180)

The above quotes both arguably deal in the variegated and complex world of *becoming* and the role that difference has to play in the un/enfolding of processes of becoming. From an intra-active point of view, it might be argued that the never-ending process of “cutting together apart” (ibid.) creates the differences that *mark* Ellsworth’s idea of the pedagogical or “learning self” that is always already in flow. To pursue this point, therefore, a “learning self” both constitutes and is constituted by the material-discursive apparatuses that it uses, and that it becomes a part of. The *space* explored by an ethnographer emerges through their apparatus of measurement, and simultaneously, the apparatus (and indeed the space itself) if viewed from another vantage point, constitutes the production of performativities of self that make up the identity of the ethnographer in practice. So how can this impact upon, reflect and indeed diffract pedagogical design processes from a new materialist position?

I had undertaken a practice-as-research piece investigating measurement from an agential realist point of view in 2014 at Warwick Business School. The PaR project had acted as a first test for using this kind of practice to evolve notions of performance-based and performative ethnography and how they might function in institutional settings. In preparation for the pedagogical dimension of *The Copenhagen Project*, I had worked with my own performance and findings conducted in the 2014 iterations of *Measuring Up*, to develop a pedagogic diffraction of the live piece. Devising the design of the course from the performance I had undertaken and the critical imaginings produced from this

piece of PaR placed the aesthetics of practice at the heart of the curriculum. Rather than work from a critical concept and think of avenues that these could be explored through practice, the course was created from appraisals of criticality emerging from within the piece. Thus, it worked the other way around, so to speak, moving from performance into critical pedagogy.

Developing pedagogy from an artwork/live performance is not in itself a new thing. Indeed, it echoes practices developed by artists such as the designer and architect Maya Lin, who describes some of her landscapes, sculptures and architectures as “teaching tools” and Morrish and Brown who taking a site-based approach, “use the vernacular of city planning to speak of the potential pedagogical force contained within unlikely urban spaces such as sewers, landfills, and transportation systems” (Ellsworth, 2005. p. 45), describing them in their own words as, “armatures for culture...to provide a clear curriculum of civic instruction on how to use and value this investment.” (ibid.) One might also cite here the work of pioneer artist/educator Joseph Beuys who famously stated that “to be a teacher is my greatest work of art”, a phrase currently emblazoned across the frosted glass windows of Warwick University Library’s “Teaching Grid”, another space wholly dedicated to the development of experimental teaching.

These “unlikely” sources of pedagogy – performances, installations or spaces acting *as* modalities for design – perhaps indicate that it is possible for pedagogy and curriculum to emerge from a position of entanglement with the worlding processes of the phenomena lived amongst, rather than from a position of ‘knowledge’ as something separate, imported *into* pedagogy and practice in the world, usually *delivered* by a teacher by way of a heritage of (written) academic canons to be learned. In contrast, drawing from both my own performance and from the spaces encountered in Copenhagen, I had decided to create a design that had a clear methodological process (that is clear curricular “points”) but that could indeed ‘go anywhere’ in space, time and matter. Students would be diffracting their own chosen spaces, their own chosen histories, presents or imagined futures of the city, and their own kinds of mattering (spaces, materials,

contexts) in ways that interested them. Their critical work would centre upon the performativities they produced, the trouble of representing these and how they themselves entangled and produced their ethnographic worlds.

Here, there is a 'canon' implicit, one of new materialisms. But interestingly, this 'canon' does indeed perhaps undo itself through its own inherent concept of diffraction and the production of multiple differences and differencing this entails. Thus, new materialisms are perhaps characterised by a call for such creative differencing, a call that lies within a very empty and prismatic mix of transdisciplinary texts. How students would engage with the project would hopefully produce unanticipated diffractions of the organisations they chose to work with, the apparatuses they used, and the performativities they produced. In this sense the course design aimed to engage with the idea that:

Pedagogy's space is a space that the learning self must simultaneously read and write, and this means that pedagogical pivot places must turn around an *empty* centre – a centre both filled and vacated by a teacher who is present but whose supposed superiority ceases to be relevant to the matters at hand."

(Ellsworth, 2005, p. 81)

In order to be both present and absent, both "filled and vacated" – indeed to perhaps play in the position of a 'ghost' - whilst students engaged with exploring complex notions of diffraction, performativity and (non)representations for organisation studies, the transdisciplinary design of *The Copenhagen Project* went something like this:

- 1) introduce students to themes of diffraction, complexity and inter-/intra-action
- 2) introduce a few embodied exercises and devising techniques that explore representation (here of organisations)
- 3) peer-examine the different "grammars" of representation emergent in the students approach to the above
- 4) introduce measurement as a performative. Use peer practice and feedbacking

- 5) introduce apparatuses as intra-active, entangled, world-making devices
- 6) invite students to create working groups via engaging in a simple devising workshop
- 7) give groups a small piece of paper that reads,

Your Mission Should You Choose to Accept It: choose an apparatus of measurement and an organisation that interests you as a group, and perform a diffraction of the organisation via a whole group performance centred around your apparatus. Decide on the kind of representational documentation process you will use and run your project!
- 8) set re-convening points throughout the project for Q&A, peer discussion, trouble-shooting, and group journaling
- 9) invite students to perform a post-project representation of their work to peer students and invited guests
- 10) give a short workshop on 'writing up' their findings as a multi-registered case (see preceding chapter). Collect when complete

At this point, though it is perhaps possible to read new layerings of criticality in this kind of pedagogical 'journey', the problem of the next likely stage is perhaps clear: how does one assess this kind of material? The problem had emerged earlier (and is brought up in the chapter on *Critical Issues in Law & Management*, or CILM), that is, how might it be possible to undertake a PaR style of project that is still subject to more traditional forms of assessment. Notwithstanding the trouble, pre-set assessment points often require that students represent an ability to "critically appraise" work to varying degrees, offering more specific keys presented in the marking sheets / guidelines offered to teachers. As evidenced in the discussion on the practice of the CILM course, here criticality can be assessed via its emergence in and through performance. Further to this, the documentation students create and submit, including journals, multi-registered essays/cases and any other material, acts as a written assignment, which can be graded according to guidelines, although such guidelines, geared to a different kind of process often miss out much of the richness produced. This is

because PaR styles are inherently geared towards a kind of teaching and learning that deals with,

‘complexity thinking’ [which] is required to deal with conditions which are not merely undecidable but which simultaneously involve inhabiting two conflicting states – virtual and actual worlds for example...and understanding new ways of how knowledge might be generated and disseminated beyond (although not excluding) the written word.

(Nelson, 2013, p. 114)

Though not necessarily standard this does point to the work’s ability to be included amongst a roster of courses that might not follow the same transdisciplinary pedagogical methods, whilst still producing scores of other teaching and learning ‘outputs’ that a traditional grading system might miss out on capturing – not least, innovative ways of critiquing practices via aesthetic, affective, digital and embodied forms of performance. However, should the fitting of a PaR style project into a traditional guideline system still present a problem, a more regular essay could be set that demonstrates students’ ability to *reflect* on the critical processes engaged with in order to produce both the practice and the relevant documentation associated with a practice-as-research based, diffractive teaching and learning style. Programs that offer scope for creativity in educational practice in their remit are obviously more suited to developing assessment strategies for this kind of material, however, the point here is that this should not be a prohibitive stance.

Rethinking Organisations through Pedagogy

In her 2013 article *Breaching or disturbing the peace? Organizational aesthetic encounters for informed and enlivened management learning*, Kathy Mack states her intention to:

explore(s) the holistic potential of an aesthetic approach that engages minds, bodies, senses, and imaginations to both inform and enliven management learning. First, aesthetic encounters reveal how students activate their sensory perceptions and aesthetic judgments to gain a new aesthetic vocabulary and an increased awareness about the richness of

organizational life. Closer encounters show how student-generated artefacts and aesthetic learning spaces afford opportunities for further aesthetic attunement. Students, as producers of aesthetic knowledge, re-distribute the sensible (Rancière, 2004) and thus knowable in management learning to reveal “organizational aesthetics” as both “constitutive” and “heuristic” (White, 1996)—highlight its significance for both informing and enlivening experiences.

(Mack, 2013, p. 157)

Mack’s work focuses on “breath[ing] life” (ibid.) into organisation studies by connecting an aesthetic experience to students’ ethnographic practices, not least by experimenting with the creation of “aesthetic artefacts” through which the organisations studied become artistically staged as part of students’ research. Towards the end of the article however, Mack starts to radically open the discussion out towards the potential for adding (non)representational aspects that usher in a deeply performative dimension to her work. These arguably have profound implications for developing notions of participation *through engaging with pedagogy*:

[T]he students’ co-constructed artefacts are thus not seen as mirror representations of organizational aesthetics, but a way to perform the aesthetic dimension—in other words, a way of knowing and showing. As students make and show their artefacts, they are “participating in multi-sensory, material and social environments” (Pink, 2012: 121). There is much more work that needs doing on the aesthetics of making artefacts, exploring the sensibilities associated with students’ work practices.

(ibid. 169)

The point is subtle but well made. Perhaps working in the field of producing inter- and transdisciplinary dimensions to management learning pedagogy opens a pathway through the implications of representationalism for the practice and performativity of everyday life in organisations. In finding ways to breach “knowing and showing” in the classroom performatively, the problematic question of subject/object binaries arguably starts to move towards the

entangled performativity of learners, organisation, aesthetics, criticality and so on. Together, these all become worlding processes, where processes that may have originated in the classroom spill out into the world effecting its constitution. Indeed, as Beyes and Stayaert suggest:

If we consider organization to be performative and processual, we need to recognize that scholarly work itself is embedded in embodied practices of spacing and is thus itself performative (Law, 2004). The concept of space as spacing therefore has important reverberations for researching and writing organizational space: it calls for ‘the cultivation of a mode of perception that dwells in the midst of things’ (McCormack, 2007: 369)

(Beyes and Stayaert. 2011, p. 3)

Rather than remain a small sideline in the full sphere of Management Studies, Management *learning* thus becomes pivotal. *Diffracting* an organisation becomes a way of *participating* in it.

This resonates with Barad’s notion of *marks on bodies*. “Cutting” entangled phenomena to produce further diffractions through material-discursive apparatus is an act of producing participation, or agency. This agency is not just human, but includes nonhuman agencies as well. Thus, “knowing and showing” can be transformed to into something like: producing performative onto-epistemologies that *matter*. As Barad states,

Since different agential cuts materialize different phenomena – different marks on bodies – our intra-actions do not merely effect what we know and therefore demand an ethics of knowing; rather our intra-actions contribute to the differential mattering of the world. *Objectivity means being accountable for marks on bodies, that is, specific materializations in their differential mattering*. We are responsible for the cuts that we help enact not because we do the choosing (neither do we escape responsibility because “we” are “chosen” by them), but because we are an agential part of the material becoming of the universe...Ethics is not a geometrical calculation; “others” are never far very from “us”; “they” and “we” are co-constructed and entangled through the very cuts “we” help to

enact. Intra-actions cut “things” together and apart. Cuts are not enacted from the outside, nor are they enacted once and for all.

(Barad, 2007, 178-9, italics in original.)

So how does this relate to a participatory view of organisation studies and management learning? If knowledge and materiality are part of the same un/enfolding flow then “studying” an organisational space performatively, through multiple registers of practice, arguably produces the organisation in process by creating new and further processes of “cutting together apart”. By breaching standard subject/object modalities of organisational performance and bringing them into performativity, an investigation becomes more than the sum of its parts. It becomes *lively*, producing lines of flight in space, time and matter.

This “cuts” to the core of some of the issues emerging in nonrepresentational theory. As Derrida states, “spacing is a concept which also, but not exclusively, carries the meaning of a productive, positive, generative force...It marks what is set aside from itself, what interrupts every self-identity, every punctual assemblage of the self, every self-homogeneity, self-interiority”. (Derrida, cited in, Beyes and Stayaert, 2011, p. 7) Indeed, as Thrift suggests, “space is therefore constitutive in the strongest possible sense and it is not a misuse of a term to call it ‘performative’”. (ibid.)

Thus, “enacting geographies of organisation implies acknowledging a scholar’s irreducible entanglement and his/her participation in transforming the texture of things... The task becomes attempting to perform figurations of spatial multiplicity through our accounts.” (ibid. p. 10) I argue, that these “accounts”, prey to deterritorialisations, fluctuations and their own inherent diffractions due to the performative nature they are accounting for, must function in the realm of transdisciplinary, multi-registered and aesthetic formulations, or as Julia Kristeva might put it, constitute a “flash of tongues”. Spacing, writing, mattering and thinking an organisation *is productive and participative*. The line between theory and practice represents a powerful *mark*, creating multiple phenomena, but it is not, nor ever will be the only marking-into-being.

Pathfinding: Affect, Participation and Practice-as-Research

The above discussion on design, assessment, practice and participation through learning is perhaps all very well, but in the aftermath of all of that, on the morning of the course I was alone, faced with the reality of a situation that had rendered the course ghostly. Sitting in the *Studio* at Copenhagen Business School, I was confronted directly with a number of factors. I had decided to 'chase ghost' which had brought me here in the first place, designed a curriculum from out of a performance, and had been developing thoughts about the participatory implications of notions of *spacing* for teaching organisation studies. Furthermore, new phenomena were emerging upon my arrival. The *Studio* was closing down, its academic lead had already taken a job elsewhere (and indeed was no longer even on the same continent), and students had *disappeared* on account of the sudden lack of accreditation. Indeed, when I later interviewed the former academic lead on the conception, teaching and learning styles, and now end of the *Studio* initiative at Copenhagen, he somewhat confessionally stated that he both was and was not surprised that none of his twenty-one students who had signed up had taken the course anyway out of interest, suggesting that "it's all about credit rather than knowledge now, which is a shame".

This spectre of accreditation, and of jumping through hoops to get it, indicates that a powerful ghost haunts the practices of the academy: the familiar ghost of measurement and its production of performativities of accumulation. Here, specifically the accumulation pointed to attaining Masters level credits to understandably satisfy course requirements. But at what moment was the satisfaction of credit measurement outweighing the pursuit of knowledg/ing experiences? Was the academic lead correct in his assumption that "it's all about credit rather than knowledge?" This comment, along with the somewhat fatalistic mood of the rest of the conversation, pointed towards as certain kind of begrudging acceptance of his understanding of the current realities of higher education practices. The tyranny of measurement, here via accreditation, perhaps invoked a damaging spectre of neo-liberalism – where standardisation, increased fees and reduced funding rendered a panic amongst the twenty-one

students signed up who were arguably looking primarily to fill credit scores over and above devoting extra time to participate in the kind of knowledge-making that had initially interested them. Rather than point to some kind of embarrassing laziness, laying the blame at the feet of the students, I argue that the phenomenon is perhaps more endemic, haunting the very structure of higher education in the twenty-first century.

As I sat in the empty room, I imagined this spectre marking the walls and halls, lurking under the doorframes, producing performativities of absence as part of its overall spectrum. How might I trace this ghost? Where would it lead to? What knowledges would it produce through me? What forms of lack and excess was it producing? And what was it saying about forms of participation? These research aims, emerging in the somewhat entropic moment of sitting in the *Studio* formed the foundations for a short practice-as-research investigation.

Performance I: April 2015

Earlier that year, I had come to Copenhagen Business School to perform a diffraction of the measuring project undertaken previously at Warwick Business School in 2014. In brief, the performance project I had undertaken at Warwick (mentioned briefly above) had involved an exploration of the role of measurement in academic institutions. The performance project was designed to explore institutional space, time and matter and to investigate, via performance practice, how *performativities* of measurement were affected by a *performance* of measurement. As discussed at the outset of the thesis in chapter 1, changes to policy in higher education in the UK, including REF and proposed TEF, have seen a rise in the importance of measurement – the measuring of research excellence, teaching excellence, and student satisfaction, amongst other factors. In the spirit of Kershaw's discussion of the role of *hunches* in the initial creation of PaR projects, I was following a hunch that addressing measurement directly, through a site-based performance at Warwick Business School, would help pull at the thread of issues important to the school, to the structuring of its identity and to how it *performed*. Thus, armed with an old wooden school ruler,

dressed in a skirt suit and with a WBS identity ribbon and card around my neck, I attempted to physically measure the building.

A host of interesting performances and performativities emerged across the duration of the four-hour performance, which I later grouped into three research areas: gender and gendering practices (and their impact on power); nonhuman performativities and performances of resistance; suffering bodies and affects. These areas had emerged during the performance as infrastructure, objects, architectures and humans had been drawn into the performance. Without providing an exhaustive account of the piece, what was of note was *how* business school staff and students performed. Participation often fell into the following categories: performances of aversion (of my suffering body – I was bleeding at the knees from crawling on the floor); of anger (verbal threats of removal from the building by staff stating they would call security); of belittling (of the performance and of myself – even as far as several emails sent to the academic manager calling into question my suitability for my scholarship award, which were made anonymous, and then disclosed to me.); of amusement and of voiced support (when one staff member started to threaten my removal another interestingly stated, “leave her be, it’s just the ‘measuring girl’ didn’t you get the email?”).

The following year, I repeated the same project at Copenhagen Business School. Measuring the Copenhagen School using the same 30cm wooden ruler had produced a new set of interesting deterritorialisations and performativities. Similar to the performance at Warwick, many staff and students *performed* a host of reactions to the work. Some were afraid, some a little bemused and some amused.



However, the most notable difference in participation occurred when a staff member, the coffee bar manager to be precise, suddenly rushed out to me as I measured the outdoor pathway, bleeding from my knees and ripped tights, directly outside her café window. She was armed with a small measuring tape. In English she said, “I don’t know what you’re doing, but you look like you’re in

pain. Is there any way I can help? Maybe this?" and she extended the tape measure out between her fingers.



This intervention marked an interesting departure from the previous iteration of *The Measuring Project* in that there was a direct, affective and even possibly altruistic engagement with the performance. As she seemed concerned and perhaps a little distressed, I paused the performance and thanked her, explaining that it was part of a research project and that if she wished, I would return after the performance was over to discuss it with her. Meanwhile she had noticed the camera and responded that she would think about what she had seen until I returned to discuss it's "meaning".

Some interesting factors emerge here. Firstly, of note was the fact that she had brought her own apparatus. With no warning or information she had glimpsed an event occurring that had produced an affective awareness of my apparent pain and invoked a wish to help. Furthermore, she had decided on the spot to perform an act of helping by entering into what was arguably perceived as the 'language' of the performance – by coming in with a similar apparatus. Rather than try to re-establish a binary that would re-territorialise order to the event,

for example by squaring herself as 'sensible' in the face of an illogical 'breaching' of the everyday (indeed at Warwick many had distanced the deterritorialising aspects of the piece by inferring insanity, or at best mocking my sloppy measuring methodology), here the café manager willingly, and perhaps courageously *entered into* the grammar of event. Instead of producing a performativity centred upon re-creating territorialising binaries that attempted to erase, exclude or undermine the event's own internal logic, this moment was perhaps characterised by a more inclusive form of participation. The language of the performance was embraced rather than denied in all it differencing 'weirdness' the moment she produced the tape measure.

Secondly, when I pressed her as to what had made her rush out she mentioned a another factor, that my suit skirt was riding up a little and it made her feel uncomfortable. In fact her words were "I couldn't bear it, just in case..." I did not get the sense that this was a criticism or admonishment, but that it too came from a wish to help and perhaps 'protect' me from embarrassment or vulnerability. This again contrasted with some of the gendered issues that had emerged in the previous iteration. Rather than veer away in the corridor, silently listen as negative gender comments were made, or indeed threaten to remove me from the site (all of which had occurred in the previous iteration of the PaR piece at Warwick the year before), in this instance the café manager wished to actively participate in what she perceived as an important protection of my vulnerability on account of my skirt / costume. Furthermore, and perhaps most importantly, it came from an affective moment of not being able to "bear" the experience of watching passively.

These two key rationales for intervening and the attempt to participate within the perceived language of the event – that is with a measuring apparatus – offer some noteworthy modalities of participation unexpectedly brought about by the practice-as-research piece. Here, the drive to participate is perhaps not one motivated by accumulation (of say credits for a course) but is an affective one. The intervener is not a student, nor am I her customer, and there is no clear or regulated cumulative exchange taking place that might be the source of

motivation to participate. Perhaps the accumulation here is of a different sort, driving another kind of performative encounter, an accumulation of affectivity that exceeds the boundary between one body and another, acting as a “force” propelling an action. Indeed,

At once intimate and impersonal, affect *accumulates* across both relatedness and interruptions in relatedness, becoming a palimpsest of force-encounters traversing the ebbs and swells of intensities that pass between “bodies” (bodies defined not by an outer skin-envelope or other surface boundary but by their potential to reciprocate or co-participate in the passages of affect)...Affect marks a body’s *belonging* to a world of encounters...

(Gregg and Seigworth, 2010, p. 2)

Here, the intensity of blood, effort, rough and gravelled paving stones, rising hemline, spectatorship and public display (there were at least a hundred students at lunch sitting on the grass in the sun and watching as I passed by), heat, and no doubt a wealth of other human and nonhuman factors wove together to produce a strange, deterritorialising event. Furthermore, it was repeated again and again, as the laying of the ruler on the ground structured my body into a slow crawl and created a *refrain*. In their chapter, *An Ethics of Everyday Infinities and Powers: Felix Guattari on Affect and the Refrain*, Bertleson and Murphie examine the relationship between chaos (deterritorialisation) and order (territorialisation) in the constitution of affect:

[A]ffective events begin in a *powerful indetermination*...The force of this indetermination – a chaos that soon begins to press upon a context – calls for refrains to fold the chaos into the beginnings of structure, to bring a little order (Deleuze and Guattari 1987, p.311). This is a crucial moment in the constitution of affective territories. Refrains constitute what will always be fragile, no matter how benevolent or virulent, territories in time. These allow for new forms of expression but render others inexpressible.

(Bertleson and Murphie *in* *ibid.* p 139)

By repeating the action over and over in a refrain, it is possible that I was creating a performance territory that whilst it moved in space, produced a “progressive accentuating of intensities: the stretching of process underway” (ibid p. 11). Rather than simply being a deterritorialising process, the refrain enacted at the heart of the performance may have been, in an ironic twist, creating a “territory”, as if in a way writing over the everyday space encountered by the café manager with a fragile, indeterminate performativity that echoed, but did not reproduce something quotidian, namely the dogged practice of measurement. Finding a pathway between us via, in this case the gaze of students and the affective embodied sensations exceeding the gaze alone, it is possible to read this moment as “the folding of broader affective intensities into the nervous system... eventually to become the representation of the ongoing folding of self and world, *as the person.*” (ibid. p. 140) This is not mere identification, but a landscape of cellular intensities a “*transduction (transformation) of forces rather than transmission of signs.*” (ibid. Italics in original).

From the point of view of “cutting together apart” a number of forces are perhaps actant in this participatory, agential instance occurring across a surface of multiple intensities. Here, the lens is apparently focussed upon a human/ist intervention – from one woman to another, which is just one of the material-discursive ‘stories’ that can be told in this huge field of emergent properties. Nonetheless, what is perhaps clear is that “the future is radically open at every turn, and this open sense of futurity does not depend on the clash or collision of cultural demands. Rather, it is inherent in the nature of intra-activity. Even when apparatuses are primarily reinforcing, agency is not foreclosed.” (Barad, 2007, p. 178) An aesthetic and performative act of measuring that slides between metaphor and actuality, that has at its centre a refrain fusing features such as real pain, work, futility, shedding cells, vulnerability, persistence, apparatuses, and all manner of multiple material-discursivities produces a “cutting together apart” driven by the phenomenon of affect. We two are both bound together in a moment of encounter and cut apart into separate acting agents playing out our positionalities to the spectre of measurement.

Thus, the choice made by the intervener here provides details of another mode, or diffraction if you will, for navigating such effects and affects – “cut” and create a divide that allows for participation via a) a diffraction of the material-discursive apparatus at play (the wooden ruler), and b) the refrain it produces. Simply put, one can, and here arguably did: choose to intervene by playing-with (or “cut together apart”), re-territorialise the affective uncanny or deterritorialising line of flight through participation and become part of re-writing processes the act is producing.

Performance II: June 2015

This performance entitled *Spectral Happenings* engages at another point along the spectrum of possibilities of participation. It was conceived and indeed began in the moment mentioned earlier of sitting alone in the studio and thinking about another kind of haunting, namely the ‘ghosts’ of the students that this time were marked not by their intervention or rush to participate, but by their absence or lack of participation. As discussed earlier, the course designed had aimed to engage through critical practice and participation, with the un/enfolding of organisational space and the performativities produced therein. It would do this via an aesthetically driven, breaching performance of measurement undertaken in an organisation of students’ choice. In the moment of sitting alone three project time frames emerged, entangling altogether. Working from a previous performance to devise a curriculum (*past*), and imaging futures the work might produce (*future*), here I was in the *present* (so to speak!), faced with empty chairs in a studio that apparently no longer really existed in an academic present. In a sense, I felt as if I had *fallen out of time*.

As Derrida states,

A spectral moment, a moment that no longer belongs to time, if one understands by this word the linking of modalised presents (past present, actual present: “now”, future present). We are questioning in this instant, we are asking ourselves about this instant that is not docile to time, at least what we call time. Furtive and untimely, the apparition of the

spectre does not belong to that time, it does not give time, not that one:

“Enter the ghost, exist the ghost, re-enter the ghost” (*Hamlet*).

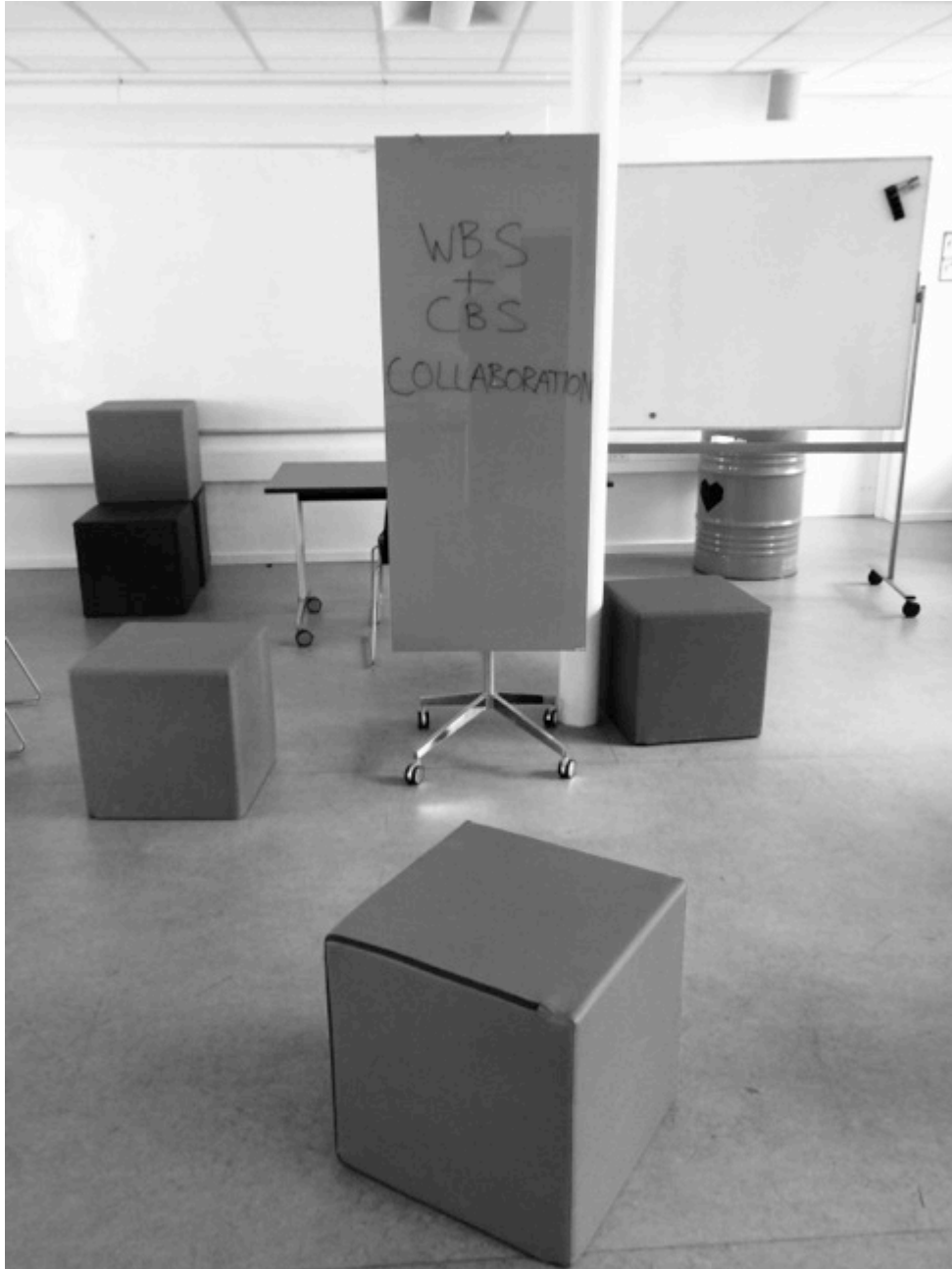
(Derrida, 1994, p.xx)

How could this momentary zone of the multiple temporalities of *The Copenhagen Project* stretch out and perform? What kinds of thinking-doing might emerge from such “furtive and untimely apparition[s]”? In order to investigate this, I decided to run the course through a ghostly lens, exploring the spaces *with* the imagined “ghosts” of students who had registered. My first engagement was to mark the studio space with traces of what had un/enfolded administratively and thus what had brought me into encounter with the empty studio at that moment. Moreover, I would document the marks I made.

Documentation became part of the “ongoing relational process of transition [from one moment in the overall experimentation to another] rather than an after-the-event process of representational reflection.” (McCormack, 2013, p. 20) The ‘marking’, ‘capturing’ and ‘storing’ of digital traces also became a way to give the ghost-course a body – not a human body as initially anticipated (bodies of students), or a body of collected artworks and writings composed collaboratively by students, but a digital body that foregrounded aesthetic textures, forces and materialities. Furthermore, this digitally stored body would be composed of spatial tracings and compositions made on the move, temporary, finite and often unnoticed as the world rushed by.

Indeed, the initial part of the photographed performance was undertaken entirely alone. Making a pathway from snatches of words, I proceeded to walk through a series signs I had made in ink on the plentiful white boards I had found, sometimes walking ‘forward’, sometimes changing my pathway, and so experiencing the order of words-in-spaces in different ways. Leaving the marks made (showed in the images below) in and around the studio, here I could not anticipate who might come across the traces of the pathway of information I left. Perhaps a teacher or student group would come in days later, see the writings left on the walls and boards and rub them out, displacing the words into yet

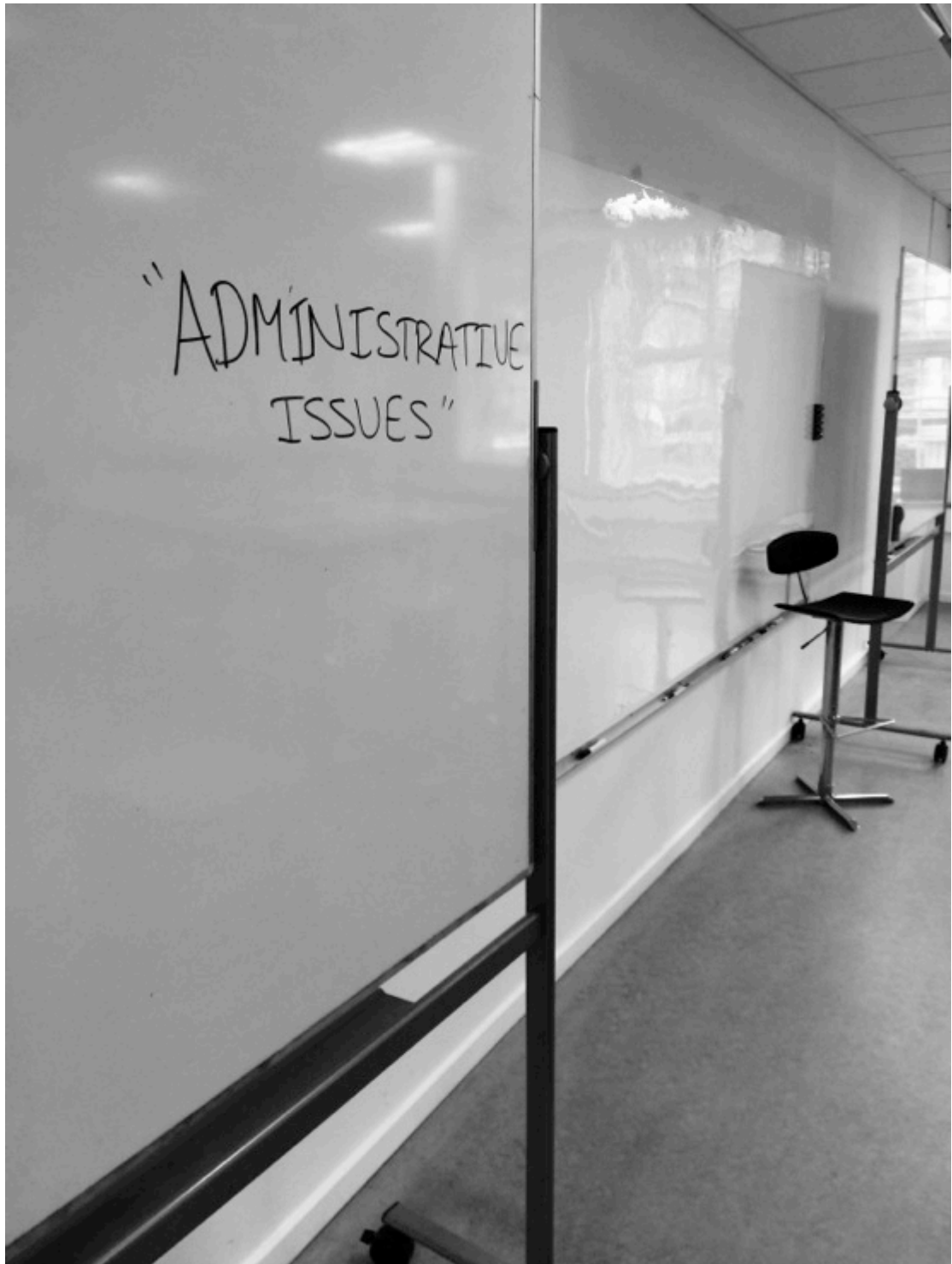
further ghostly temporalities, or no one at all, until the space was repurposed and the equipment written on was taken away. (Please see video performance “Spectral Happenings”. Video here: <https://youtu.be/578sw-ZUgTY> . Stills below)











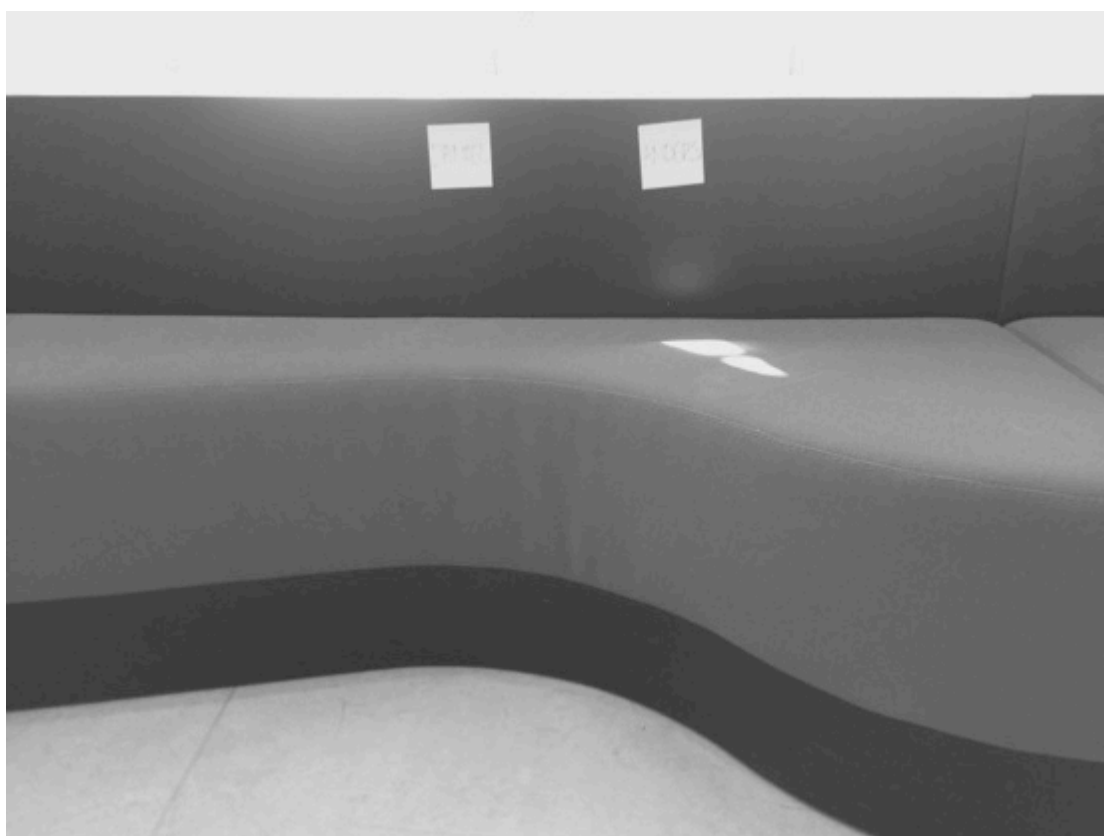


Creating a pathway through the studio, through which the narrative I was producing by virtue of 'being-there', came to life, I moved on to giving the "ghost-students" paper bodies. Checking their names off from the register I had prepared and transposing them onto the post-it notes, I imagined through performance and documentation, how students would collect and mill about in

the space and how they might use the space during the first introductory workshops. So I created traces of these nonhuman, representational ghost-bodies, which I then documented.









These paper markers of traces – traces of an imagined present timeline occurring outside of the tyranny of measurement and a subtext of the dominance of values associated with gaining credit (of all kinds) in a twenty-first century academic landscape - added interesting material-discursive dimensions to the silent performance. Becoming akin to temporary paper graves, could these simple office purposed post-its point towards a timeline now erased by policy changes, changes in values, and changes in the everyday life of an institution? Where “it’s all about credit these days” functions as a spacetime-mattering tool of its own, erasing whole departments and rendering them ghostly?

As subtle bodies, made literally out of the fabric of office supplies, these paper students *performed* a role not in fact dissimilar to one of supplies. The course went on, critiquing itself in and through performance gestures photographed and by being added here, in this document for new audiences. For a moment a slightly more cynical and darker instance of analysis is possible, that the performance of post-its performing the same kind of function as students (who had already been erased from this pedagogical moment in a contemporary

change of values), further erased the need for the students at all! Like a well-oiled machine based on the hitting of targets, the course still 'ran', the critiques and targets were still present, and indeed are being discussed on this very page, but rather than human students performing, here they are 'reduced' perhaps, to the materiality of paper – paper pushed, placed and recorded in the pursuit of targets and measurements, performing its own kind of material and embodied presence. Should the course have been largely 'download' in style, this stage of post-its 'sitting and learning' in a classroom could have perhaps even gone unnoticed, ticking the box, so to speak.

In the second stage of what had now become a performance-based form of organisational analysis and critique, I took the ghost-students out into the city for their first exploration, documenting parts of our journey. Most of the time, the pedestrian public of Copenhagen's everyday passed me by, averting their eyes graciously as I festooned parts of the city with the ghost-students' paper bodies and paused to document it with my camera. Indeed, the absence of being looked at was so strong that I began to experience a strange and almost liberating kind of invisibility myself. Had I somehow begun to pass into this half-world from the outside in? What spectral happenings were beginning to emerge? Was engagement with the whole performance itself exerting a subtle agency over my movements, my embodiment as a performer, my apparent occupancy of the space, so as to render me almost invisible? The not-noticing was stark simply because it was in direct opposition to the experience of the previous performance I had undertaken earlier that Spring. This in some ways created an affective sensation in me of a more visible past and a more invisible present, deterritorialising the perhaps more regular logic of present/presence and past/absence.



On 'our' second day, 'we' returned to the main site at Copenhagen Business School, where the curriculum I had designed at this point imagined students to start to test their measuring projects. As the ghost-students performed, taking me to all sorts of places in the School, which I would otherwise have not visited, some embodied students began to take notice, but nobody queried or

intervened. It was as if a hush of non-participation had fallen over the early summer season as weary students and staff prepared themselves for the end of the academic year to fall away and mark a finishing of the session.

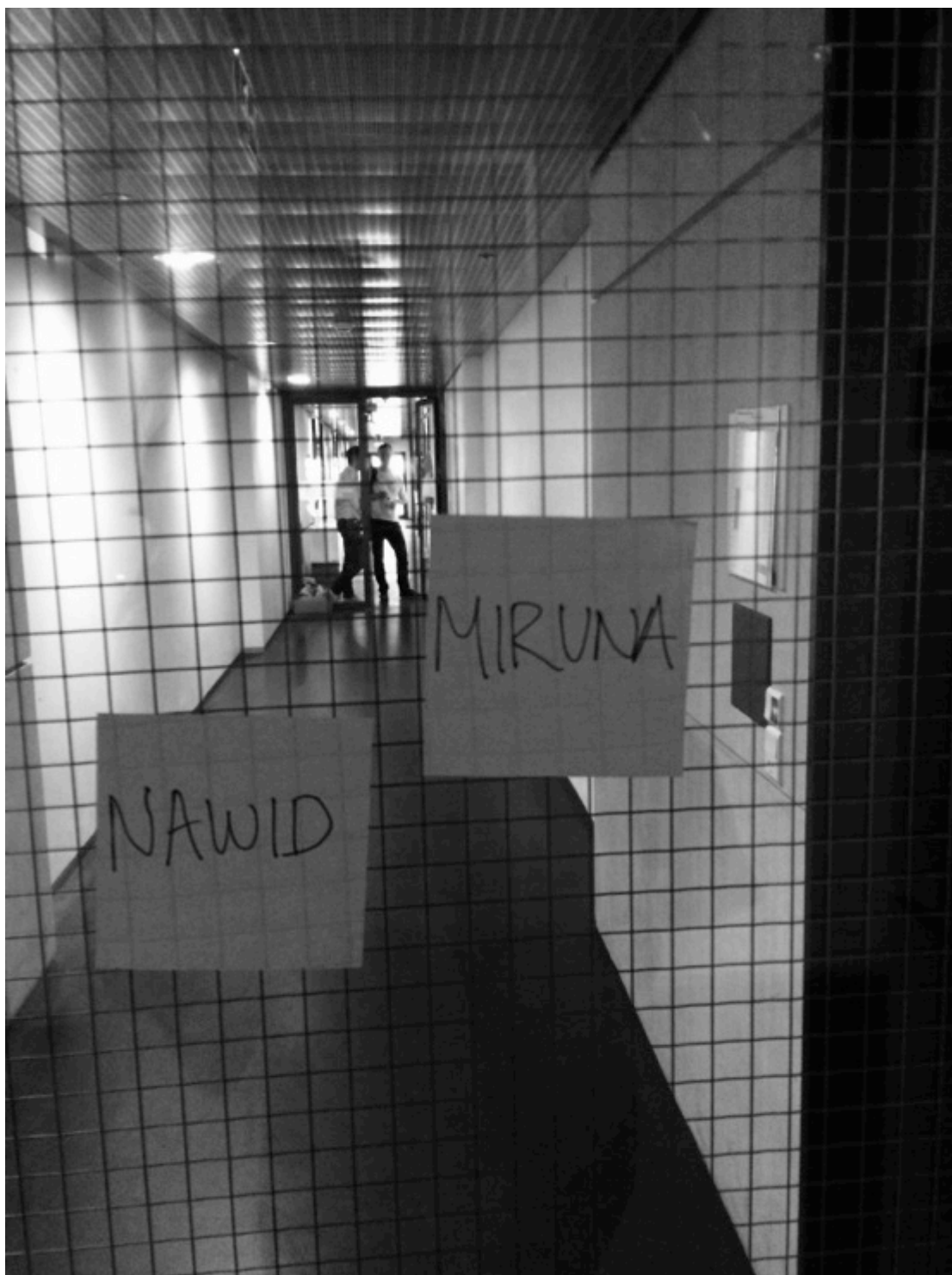
organisational space, here the main site of Copenhagen Business School, was performing utterly differently to how it had only a couple of months prior, perhaps on account of its slow and final steps towards the termination of the academic year. The agents producing this were both human and nonhuman, both temporal and embodied, and out-of-time and body. In this instance, the deterritorialisation occurring was largely affecting myself, my sense of space and time as *The Copenhagen Project* became increasingly spectral experience: a course that was/n't. A ghostly hush.







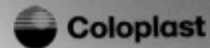




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William Demant



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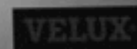
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Leaving these final ghost students (pictured directly above) to the wind, to interventions, or to decay, here they are seen becoming part-map – mapping and documenting such themes as erasure, the tyranny of measurement and its impact on contemporary timelines, the change of values in academic institutions

and, more simply, the end of the academic year and the beginning of summer journeys ahead.

Tropes of Failure and Success in the Pedagogical Refrain

The refrain is not, therefore, a pattern of “deathly repetition: it also opens up onto lines of flight through which the sensate finite is dynamised by the potentialities of the infinite

(McCormack, 2013, p.81)

In the above quote, Derek McCormack takes the notion of the refrain (discussed earlier) to open potentialities, rather than create closed cycles of repetition that are somehow conceived as *not* prey to entropy, flight or change. Failures, such as the failure of the course to run in this instance, become open possibilities, rather than shut down in expected or anticipated outcomes. Such expected outcomes could indeed be useful for one party or another, but nonetheless what is at stake here is the creating of potentials that are more or less subservient to a specific kind of measurability, proving empirically an already-imagined, shutting down lines of flight produced by unexpected outcomes. Indeed, in the above, the line of flight produced by this unexpected turn of events was an opportunity to explore through the practice of performance, critical themes of measurement, haunting, pedagogical values and a host of others that enhanced the project and its analysis of higher education pedagogies in practice.

Resisting the closure of the binary of success/failure arguably reveals multiple, unexpected knowledges, differencing phenomena in unanticipated ways. Thus, the refrain acts as a kind of differencing tool, a structure that undoes itself even as it repeats, creating new affective textures, moments, experiences and encounters. Rather than being a tool of anticipation that marks the passage of space and time, scoring them into units that affirm or defy predictability and attempting to bind these into matter, a refrain engages with the almost paradoxical notion of repeating something differently. Indeed, “while they may be repetitive, refrains are always potentially generative of difference, producing lines of thinking, feeling, and perceiving that may allow one to wander beyond

the familiar.” (McCormack, 2013, p. 8) Thus, how might the concept of a refrain, here, be applied to innovations in pedagogical design?

In his work across the 1990s, conceptual artist Paul Ramirez Jonas engaged with refrains that dealt with concepts of innovation, failure, and differencing repetitions in time and space. Taking the notion of ‘the inventor’ and the implicit utopian fantasies/realities of creating tools and systems for a better world (or at least beneficial for one party or another), Jonas would rework ‘failed’ inventions that had become obsolete as other inventions either worked or worked better (such as Edison’s wax cylinder for recording sound) in refrains of a theme. These failed inventions marked objects that “are located in a time before the origin, they are what took place before the object achieved both the indispensable utility of the commodity and its name (the recorder; the aeroplane, etc)” (Katzenstein, cited in, Le Feuvre, 2010, p. 187) In a sense, Jonas repeated moments in time that were retrospectively considered failures.

Building upon these, in his performance *Longer Day* (1997) he took the sixteenth century explorer, Ferdinand Magellan’s mandate to “go west” and repeated it differently to generate an intriguing critical performance. This time, the same explorative command was undertaken by the artist as he drove from New York westwards until sunset in an attempt to make the day last forever. As he filmed twenty minutes of the sunset in the Midwest whilst still on the move, he comparatively had gained only one-minute. This is an interesting piece for thinking through performative notions of success, failure and measurability, as it raises several issues critically relevant to investigating notions of a) repeating differently, b) innovation and exploration, and c) what success and failure can comprise of, and notions of space and temporality altogether.

What measures are taken here to try to capture an event and make it “last forever”? As Katzenstein states in her analysis of Jonas’ work:

Even though this work takes to an extreme a romantic trope par excellence – the melancholic fixation on the scene and duration of the sunset – it actually points to an economic issue: the disproportion of the

profit-effort equation implicit in an experimental practice. In a world in which ‘making the most’ of your time is the basis for a rational life, the artist’s endeavour, i.e. his race against an inevitable sunset, is emblematic of a stubbornness, which, however revolutionary it may turn out to be, is based on a nonsensical kind of calculus.

(ibid. p. 188)

The “calculus” here is perhaps another iteration in itself of attempts to produce a world that can remain still through the effort of *man* and machine. That which is simultaneously always in motion and yet always predictable (that the sun will come up and go down each day until its extinction) is challenged in an almost comically futile attempt to arrest and control cosmic forces and bring them into a “profit-effort” equation suitable for a *man*-made narrative of economic productivity. The attempt is on one level successful as Jonas does indeed gain a minute. Perhaps this small concession to the artist is indicative of what induces new iterations and refrains of such a tragi-comic calculus, driving the wheel of measurement across organisations, endeavours and performativities of living in the world. Indeed, as Gray, Micheli and Pavlov state of the drive to measure,

the illusion of control provided by measurement is almost too tempting to resist (p. 26)...and finally, when measurement is driven by the desire to control, it forces organizations to rely unreasonably on performance information, leading to an obsessive focus on the indicators, widespread confusion and unaccounted for costs.”

(Gray, Micheli and Pavolov, 2015. p. 26 & 38)

Furthermore, Jonas’ performance was a refrain based upon a sixteenth century explorer’s imperative to “go west”. Thus his iteration of this imperative does perhaps render visible another kind of ghost haunting “profit-effort” ratios – that of the Renaissance colonial explorers. How far do notions of measurement and the kinds of performativity they produce stem genealogically/hauntologically from an imperial refrain of ‘explore and conquer’? The image of swashbuckling, seafaring conquistadors is brought to my mind here, attempting to measure the unknown world and bring it to profit-bearing ‘productivity’ for a sovereign /

sovereign nation. In Jonas' iteration, such a ghost is always-already doomed to failure as the 'prize' sought is one that is uncontrollable and always slipping away.

The complexity of an ontology that is never complete and always in a state of *becoming* does indeed render traditional performance measures into useful fictions that might give the illusion of fixity, but in reality already have fled – already have become part 'ghostly'. Thus,

[F]ocusing on what is easily quantifiable at the expense of complexity is not an effective approach to managing performance. Instead of asking how to make things measurable, we should ask, "How can we design a robust performance indicator that gives us a good understanding of the situation that enables us to take action?" When the question is framed in this way, the blinkers imposed by the addiction to measurement are removed and you can concentrate on what is truly important, namely an understanding of what you are trying to measure and how this measure will answer your needs.

(ibid. p. 40)

If "what you are trying to measure" is, however, always-already not a "what" but an entangled flow of constantly moving phenomena, then producing a "what" is bound to be an agential act of producing a cut. Here again the discussion returns (eternally!) to realities and refrains of participation. The production of cuts across human and nonhuman forces produces the ghosts and lived realities that inhabit space, time and matter altogether. Such useful fictions may give the illusion of a world held in place by measures, calculus and nomenclatures that define clear borders between things, and indeed these form the backbone of the world of practices that constitute everyday life. Simultaneously, the reality of always-in-flow, always entangled, always produced by cutting processes, potentially allows for active participation to be made available at every moment. As Barad states,

The world's effervescence, its exuberant creativeness, can never be contained or suspended. Agency never ends; it can never 'run out'. The

notion of intra-actions reformulates the traditional notions of causality and agency in an ongoing reconfiguring of both the real and the possible.

(Barad, 2007, p. 177)

Thus, the iteration of a refrain inherently deterritorialises phenomena, creating an onto-epistemic and ultimately participatory approach to worlding in the everyday processes and practices of life. 'Success' and 'failure' can thus be reframed and reconstituted in cycles of diffraction that reconfigure spaces, temporalities and materialities. As McCormack states:

The critical point here is that the aim of what follows is not to apply any of these matters of concern in order to construct a conceptual framework through which to make sense of the world. Instead, the aim is to enact a radical empiricism insofar as it experiments with concepts, and thus re-creates them, every time they participate in making something of the world more tangible and palpable than it had already been. In the process, both experience and the concept are transformed.

(McCormack, 2013, p. 8)

So how might this relate to the development of pedagogy and curriculum design? As Ellsworth suggests, "Pedagogy must face and address the space of continuing experience. It must do this so that those who have not participated in its history – in making the knowledges already arrived at – may participate in making its future." (Ellsworth, 2005, p. 165) This can be understood via a prismatic lens that diffracts possible futures from an entanglement of pasts and presents. By participating in the creation of new iterations and refrains of knowledg/ing processes, students and teachers alike participate in the creation of new palpable realities. Indeed, "teachers and students become co-discoverers of the limits of our knowledges and of what we can do (next) at those limits." (ibid.) Here, in another form of refrain, the innovator/explorer ghost haunts again, but rather than try to capture, measure and thus impose a territorialisation upon a new knowledge-terrain, this exploration moves towards working in a deterritorialising plane/plain of phenomena.

It might also be argued that this kind of conceptualisation starts to move away from more utopian versions of teaching and learning that seek to demonstrate the enabling of a 'better world' - defined according to the various positionalities of the postulators - via a set of measures imposed by them. There is no fixed destination to 'get to', no territory (utopian or otherwise) to advance upon. However there is arguably an explosion of criticalities, developed via participation and practice that do allow for a more complex handling of a multiplicity of entangling phenomena. Perhaps this is the 'gain' of adopting such a stance. It is not that a 'better world' is not imaginable, but rather that the destination is not already picked out on the horizon from a position solidified in the past. Instead of such a line-drawing between fixed points characterised by a set of measures satisfied along the way, the surface is porous, shifting and movable, operating in a number of spaces, times and matters. Therefore it is always open to change.

Ellsworth suggests that the "learning self" is continuously in the making and thus exists in "the future anterior tense" (Ellsworth, 2005, p.149). For her teaching and learning is thus a *matter of time* first.

In that tense, is simultaneously the experience of what I shall have become by what I am in the process of learning and the experience of what I shall have learned by the process of what I am becoming. The time of the learning self takes place in the future anterior tense because it is 'the only tense that openly address the question of the future without, like the utopian vision, pre-empting it' (Grosz & Eisenman, 2001, p.147). This is the correct tense for a pedagogical address, because despite many discourses to the contrary it is not utopic...Learning is beyond the utopian because no vision, narrative or plan can anticipate or perform the work of remaking knowledge in the moment. It is entirely of the order of surprise, of the encounter of the new."

(ibid.)

Thus, though measures might be applied to justify the relative success or failures of modalities of teaching and learning that engage with "learning selves" (such as

for example the kinds of wages students go on to earn after graduation, the rate by which students pay off their loans and debts and all manner of other 'demonstrables'), these do not indicate much about learning. Furthermore, when spaces and temporalities are brought into practices of teaching less still can be said of measurable 'teaching'. Who or what is responsible for 'teaching'? Here space itself becomes an educator when processes of mutual encounter occur between students and places. Pedagogy envisioned in this manner starts to become more posthuman and less able to 'fit' into measures of success. That said, as discussed earlier, such measures might form part of an adaptation of assessment methods designed to hit target points, with the understanding that the kinds of entanglements and participations produced by a deterritorialising and diffractive style of teaching and learning and design of curriculum, extend far out beyond and through a porous horizon. To return to Jonas' earlier performed and performative metaphor/reality: it is possible to gain a minor and easily quantifiable success, but perhaps the wonder of working with and through such a tragi-comedy is that it opens up more complex possibilities for learning about through participating in the onto-epistemological phenomena of the world.

A Tale of Two Cities: A Brief Word on Entangling Venice & Copenhagen

If the Venice Project unfolded in a way more conventionally than the Copenhagen Project, it was because the student participants 'showed up'. Thus, the projects and various productions along the way (including the 'final' cases made) allowed for a particular first iteration or diffraction of the curriculum designed, based first and foremost on the 'showing up' or presence of the students throughout the times, spaces and events of the curriculum. The theme of 'presence' thus becomes an interesting lens via which to view the two projects together and complicate the simple categories of 'success' and 'failure'. As Giannachi & Kaye (2011, p.5) argue,

'Being present' thus signifies a state, or condition both in time and in space. It indicates 'now' but also 'in the previous moment' and so what precedes it, where we come from; so implying a temporal as well as spatial 'before' ... presence is what appears before or in front of the subject

caught in the act of its making as a subject, so implying a relational movement or change. Spatiality, temporality, sociality and being *are*, therefore, the conditions through which it occurs. Its construction is social *and* cultural, which means that our perception and reception of 'presence' vary in time and space.

In the Venice Project, the presence of the students, working together to explore trade practices based on exploring the ghosts of Venice's rich history in this area, renders themes haunting contemporary trade visible. In a sense, the presence of the students makes visible what is considered absent – that is a by-gone history, the impact of which the project aims to render visible through entangling with the bricks, mortar, stories and spaces of Venice. In contrast, the absence of students in the Copenhagen Project on account of the somewhat bungled credit situation, makes visible the presence of the tyranny of measurement and its effect on spaces, times and even the bricks, mortar and matter of the institution itself. Both projects, to refer to the above quote, catch myself, the curriculum I am developing, the organisations and institutions I am working in and the cities themselves 'in the making'.

The pedagogical work undertaken 'shows up' in different ways when diffracted through these very different conditions. *But it shows up nonetheless*. Thus, the trope 'success' or 'failure', when applied to knowledge-making limits the potential to generate new thoughts, practices and entanglements. This arguably points to yet another indictment of the rush to standardise *all* teaching and learning through scores and measures. If the marker cannot account for, but rather limit the reality of practice via its inability to capture traces of lines of flight, or the shifting movements of entanglements that formulate (through cuts) the subject 'in the making', then the marker produces a slim version of reality. In order to challenge and produce conceptual breakthroughs, understand change, risk and the dynamics of the world in flow and indeed handle complexities with a little more dexterity, a thorough investigation into the phenomenon of 'measurement' itself might need to be addressed.

In this sense, neither the Venice Project nor the Copenhagen Project can be understood as a 'success' or 'failure' as both are intra-actively entangled in the production of the phenomena of this particular iteration of pedagogy. Both projects combine moments of absence and presence, of what has come before, and what is pointed to after in the moment of engaging with the material. Seen through this lens, both projects engage with Barad's notion of, "the inseparability of the object from the agencies of observation". (2007, p. 317) Emerging from all this, is thus: a critique on the way space, time and matter can be worked with pedagogically to produce lines of flight that deterritorialise traditional modes of teaching and learning, produce transdisciplinary modes of pedagogy that enhance critical, creative and embodied approaches to knowledge-making; and a critique on current practices of standardisation that have huge impact on the spaces, times and matters of higher education settings.

Summary Points:

This chapter engaged largely with creating pedagogy out of creative practice, and the idea of the 'tyranny of measurement' and how this theme impacts on course design, delivery and accreditation. Although the chapter deals with a variety of other themes, and presents these by way of photographic documentation, performed approaches to pedagogy and to education research and ethnography, I will tease out the following main points for summary here:

- Pedagogy can be created out of creating an artwork. I designed the course described not by conceptualising pedagogical targets first, but by undertaking a performance. Teasing out critical themes by doing the performance (*in practice*) I put forth creative practice not just as a form of learning – as discussed in the previous chapters - but as a form of developing teaching practice and course curriculum.
- Diffraction is explored as a main theme. Here, I showed how working with themes of diffraction could enhance learning about organisations. Doing a performance as a vital part of an ethnographic research process, here produced performativities that might otherwise have gone unnoticed. This becomes relevant for the development of teaching and learning, when if the student is undertaking more traditional subject / object approaches to research – where the organisation is understood as a pre-existing object to be studied at once remove – whole areas of critical research produced by the performativity of the organisation directly effected by the performance might not emerge. This was exemplified in the details on Performance I and II.
- Tyrannies of measurement are also discussed. Due to the fact that the course lost its accreditation on account of failed administration, the entire student body signed up for the course didn't show up. This fact in itself became an unexpected topic of the educational research produced by the project. I discussed how, in practice, this result perhaps indicates that an increasing culture of measurement is having a profound impact on how teaching and learning is changing in contemporary institutions. I believe that the focus on achieving accreditation is surpassing the focus on engaging with knowledge-making processes. I further discussed this through the concepts of success and failure and how these are shaping teaching, learning and knowledge in the higher education context.

Chapter 7: Conclusions / Beginnings

The Bohrian cut *marks off and is part of a particular instance of wholeness, that is a particular phenomenon*. “The essential wholeness of a proper quantum phenomenon finds logical expression in the circumstances that any attempt at its well-defined subdivision would require a change in the experimental apparatus incompatible with the appearance of the phenomenon itself” (Bohr)

(Barad, 2007, p.119)

How can one try to speak of conclusions when all the work undertaken has attempted to point towards notions of entanglement, diffraction and deterritorialisation that melt such conceptual ‘solidities’ into air? In *light* of this, perhaps it is the task of this conclusion/beginning, to tie the emergent properties of this thesis together into a form of ‘map’ that might go on to create new diffractions in the minds and practices of interested pedagogues, both in the field of management learning and beyond. The idea of a ‘map’ suggested here is perhaps most simply put forth as a kind of apparatus that works to render known and traditional ways of thinking about teaching and learning strange, hybridised and complex through transdisciplinary means, thus opening up possibilities for new and creative lines of flight. These lines of flight are not produced ‘for their own sake’ alone, rather the ‘maps’ put forth throughout this thesis point towards an experimental intention to enhance teaching and learning, diffracting into new opportunities for criticality.

Criticality in the teaching and learning settings and experiments described throughout the thesis is not just understood as existing in the mind, pointing to a development of conceptual thinking along pre-set, disembodied lines, but as an embodied, affective, performative and material-discursive phenomenon.

Criticality is not just something to be acquired, banked and *known*. It is a practice, existing in flow, in materiality, entangled with and in the everyday, and in process. In Barad’s (by now often quoted) own words, “language has been granted too much power”. By bringing the material, sensate and embodied back into the work of (often ‘language’ based) pedagogy this thesis has hoped to build

upon emerging ideas about teaching and learning that aim to render the world more complex through the introduction of new materialist and posthuman conceptions of performativity and arts-based research practices – specifically, PaR. Thus, the “conceptual framework” discussed largely in chapters 1-3, aims to use the theories of deterritorialisation and diffraction to craft a pedagogical apparatus that incorporates the body, material-discursivity, affect and arts-based practice into the teaching and learning frame in order to produce truly transdisciplinary diffractions, capable of approaching teaching and learning with increased critical complexity.

The projects undertaken throughout, have several of their own conceptual properties, initially laid out in chapter 3, and recreated here. These properties come out of an inherent dissatisfaction with the following presuppositions that are currently at play in much pedagogical underpinning:

- 1- that the world will remain still while it is studied;
- 2- that students, teachers and administrators are set apart from the world studied, in a safe subject/object divide;
- 3- that impacting ‘on’ the world is a secondary order of study – rather, students and teachers are always/already impacting from *within the world* even and especially in the moment of study
- 4- that space, time and matter are in a perpetual state of ontological separability
- 5- that knowledge occupies a representative mode, rather than being in a continually *performative* mode
- 6- that the world is human-centred *by necessity* and so to study the world sensibly is to study a world that is human-centred, rather than *choosing* either a human or nonhuman fulcrum around which to (de)territorialise approaches to study and analysis

Rather than work purely ‘diagnostically’ and thus remain somehow removed from practice, the pedagogical apparatus proposed combines PaR based transdisciplinary features including: critical and embodied tropes of

performance, such as site-specific practices (see specifically chapters 5 and 6); object performance (see specifically chapter 4); immersive performance (see chapters 5 and 6); performative writing (see chapter 5); writing-for-performance (see specifically chapter 4); devised theatre (see specifically chapter 4); live and digital installation techniques (see chapters 4 and 6); and a host of other modes described in examples given over the course of the thesis, which experiment with new practices beyond the confines of disciplines.

Contrary to multi- or even interdisciplinary practices that have characterised a lot of the work designed to 'shake up' management learning classrooms (please see the detailed discussion in chapter 2), the work undertaken here has experimented with the transdisciplinary in order to develop new materialist approaches to teaching and learning that problematise notions of subject / object as clearly defined and pre-existing positions. This is because, as argued throughout the thesis, the world – indeed reality – is understood through a Baradian lens, as an intrinsically entangled, complex and ultimately emergent phenomenon.

So, what kind of teaching and learning apparatus is this? What kind of pedagogical 'maps' can it provide? I argue that the iteration of pedagogy proposed here uses performance and performativities to enhance and expand critical practices for a world that is increasingly multiple, networked and functioning with increased levels of complexity (due largely to changing digital, technological, ecological and social realities). Here, both studio-based arts and humanities disciplines *and* social sciences are deterritorialised through a series of experiments with PaR, pulled out of their strictures in order to travel along a transdisciplinary line of flight that is ultimately both material-discursive and diffractive. As Rosi Braidotti states, "Posthuman subjectivity reshapes the identity of humanistic practices, by stressing heteronomy and multi-faceted relationality, instead of autonomy and self-referential disciplinary purity." (Braidotti, 2013, p. 145) Decentring more humanist forms of knowledge-making (as discussed in chapter 3), which locate objective power within a defined subject / object based self, making *man* conceptual, disembodied, the *master* of

the known world, this apparatus works with notions of difference (see chapters 1 and 2). Difference diverges from more rigid strictures of (disciplinary) territory, momentarily deterritorialising and shaking up disciplines. It is spectral and diffractive, rather than mimetic.

Each moment of the different pedagogic journeys described, point towards an attempt to deterritorialise such forms of knowledge-making. Of course, the pedagogical structures are indeed ‘planned’ and put in place – experiments that students undertake are pre-conceived by myself as teacher and designer, providing a territory of exercises – but what shape the lines of flight lifting off from these territories might take, how students might create and interpret their own practices under these circumstances, are unanticipated. Indeed, as Deleuze and Guattari state, “The plane of consistency, or planomenon, is in no way an undifferentiated aggregate of unformed matters, but neither is it chaos of formed matters of every kind.” (Deleuze and Guattari, 1987, p. 78) Out of territories of practice offered, deterritorialisations take place and so the two are inherent parts of each other. The goal of each exercise is to provide a momentary avenue or ‘runway’ for lift off. The landscapes travelled and destinations concluded upon are up to the students. What *matters* in this pedagogical formulation, is students’ critical reflection on *how they made critical, embodied and affective choices* to create their work-in-practice. As Donna Haraway states, “we are living in a world of connections and it *matters* which ones get made” (Haraway, cited in, Angus, Cook and Evans, 2001, p.198)

Territories and Entanglements: Points on a Shifting Horizon

Entanglement has been a concept used frequently throughout this work as a vital part of the emerging pedagogy. It is not understood as a *matter* of chaos, acting chaotically and thus rendering the world overwhelming and impossible to work knowledgably within. Rather entanglement is understood as a *matter* of complexity offering vibrant opportunities for impacting and affecting the world in its flow. These opportunities are understood through a Baradian lens of agential ‘cutting’, or “cutting together apart” (Barad, 2007) as she puts it throughout her work. Whatever demarcated territory of knowledges that have

entangled material-discursively to form an apparatus, actively creates the world it attempts to study (or measure).

In this thesis, a momentary pedagogical territory is formed via the combining of particular methods, practices and concepts found in theatre and performance studies that are entangled with, rather than cut away from, management studies. Thus, rather than delineate the different aspects of theatre and performance and management studies in this conclusion / beginning, separating them back out into distinguishable disciplines and then providing clearly translatable structures for what exactly might be usefully borrowed, a cut is instead made around the 'new' pedagogy described and how its practices emerge from within the conceptual framework and vice versa. As Taylor suggests of education research,

As a way of leaning into a posthuman [and here I would add new materialist] practice that is 'a mode of thought already in the act' (Manning and Massumi, 2014, p.ix), techniques activate modalities of thought, rhythms, affects from inside the act, techniques activate a practice from within, thinkings-in-the-act set practice in motion, so that practice *becomes* interference, always diffractive, multiple, uneasy and intense. And it is perhaps because of the profound questions posthumanism raises about what research is and how it may get done differently that posthumanist researchers lean towards arts-based, visual, sensory movement, sonic and creative writing practices...Such postdisciplinary conversations give rise to questions about what data are, how they matter, and how we may interpret the empirical materials...generated in any act of research. These questions work as a practical means to push forward the open question about what constitutes educational research in the posthuman.

(2016, p. 19)

Thus, the spirit of entanglement, and how it was explored in practice, is what is offered here, and to that effect, the 'closure' of a hard and fast conclusion

pointing towards indelible structures is resisted. Instead, the section below will provide a framework and commentary on a guide to the kinds of practices engaged with, pointing to working 'maps' that might inspire teachers and researchers of new education practices to enhance their own practice, resist and query the framework here through their practice and / or develop their own diffractions and deterritorialisations of what is offered. Thus, used in this way, the 'maps' presented below become an apparatus for creating new pedagogical territories – new cuts, that like the ones I have made throughout this thesis, simultaneously deterritorialise what I initially encountered when I began the journey, and re-territorialise pedagogical moments in the form of new practices. These cuts can be diffracted through different practices, iterations, and lines of flight of the teachers, pedagogues and students who engage with using them.

Maps for Diffraction

So, why create a 'map', rather than a list, or a step-by-step guide? For this, I return to Deleuze and Guattari (1987), who make their views on creating structures very clear. The goal of a structure, "is to describe a de facto state, to maintain balance in intersubjective relations, or to explore an unconscious that is already there from the start, lurking in the dark recesses of memory and language. It consists of tracing...something that comes ready-made." (1987, p. 13) On the other hand, Deleuze and Guattari are not opposed to the idea of 'maps', making an interesting distinction between maps and structures (or *tracings*¹⁸) that I believe the spirit of the work that has been undertaken over the course of this thesis speaks to and with:

Make a map, not a tracing... What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious. It fosters connections between fields...The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an

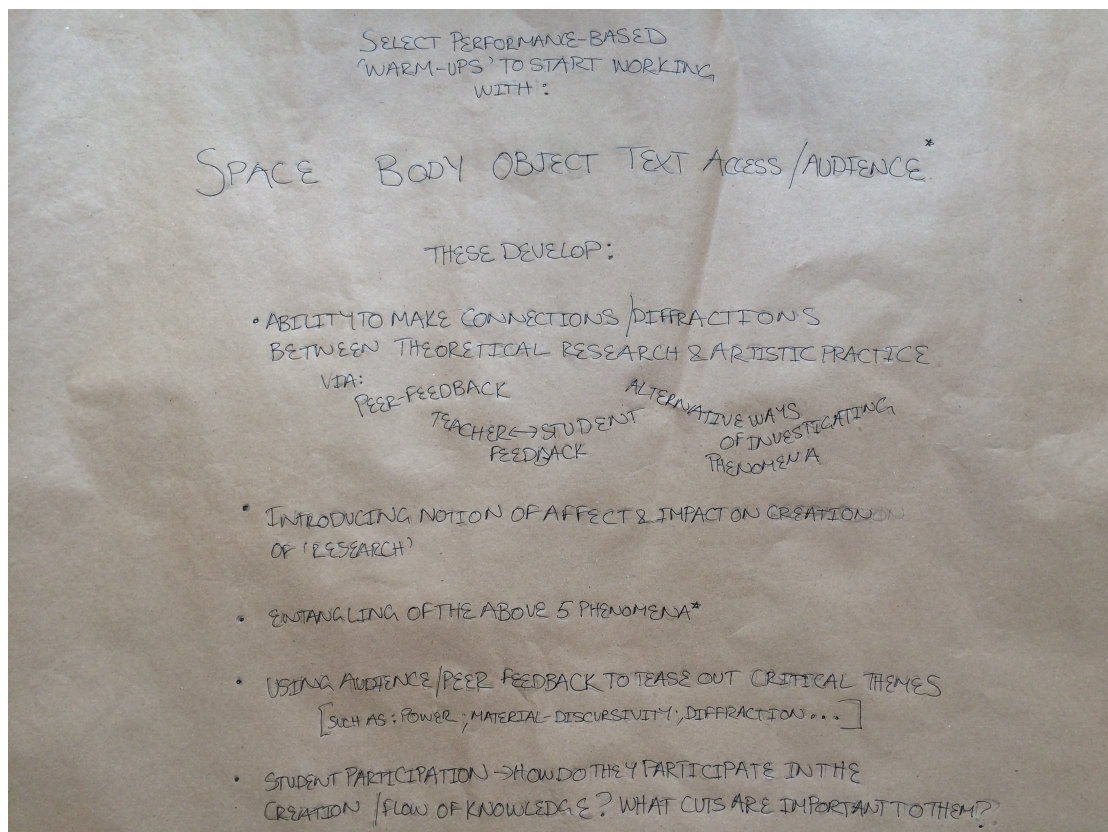
¹⁸ see *ibid.* p.12-13

individual, group, or social formation. It can be drawn on a wall, conceived as a work of art, constructed as a political action or as a mediation.

(ibid. p. 13-14)

Thus, the maps of practices offered here act less as a tracing, whose goal is reproduction, and more as an offering for further experimentation, for the making of new cuts and diffractions.

Map 1: Select(ing) Performance Based 'Warm-Ups' to Develop Practice and Start the Deterritorialising Process



Here, the above prompts the teacher to find, select or collaborate with an artist to choose 'warm up' exercises, engaging students specifically with:

- Space
- Body
- Object
- Text

- Access / audience (as in, where are the audience positioned, how, if at all, are audience members distinguished from performers.)

These are then mapped onto / into research provocations, thus encouraging students to start the process of thinking-through different practices, rather than just in the academic, theoretical mode by itself. Developing an awareness of *how* students investigate an object, a space, their own movements, affects and sensations emerging in texts and how they negotiate divides between spectator / audience and performer, allows for the introduction of themes such as the material-discursive, entanglement and complex ways of developing critical research via different registers of investigation.

Here, the small ‘islands’ of themes drawn above can be made open to students and teachers who might start to map their own journey through them. Taking a pencil or crayon and marking on the body of the map where they have been, how they moved through the themes, they can produce diffractions of their own journey. Furthermore, this kind of work also produces a slow slide towards deterritorialisation of more traditional approaches to teaching and learning, providing guidance along the way so that students are not left adrift, and instead are encouraged to start building their own maps of practice.

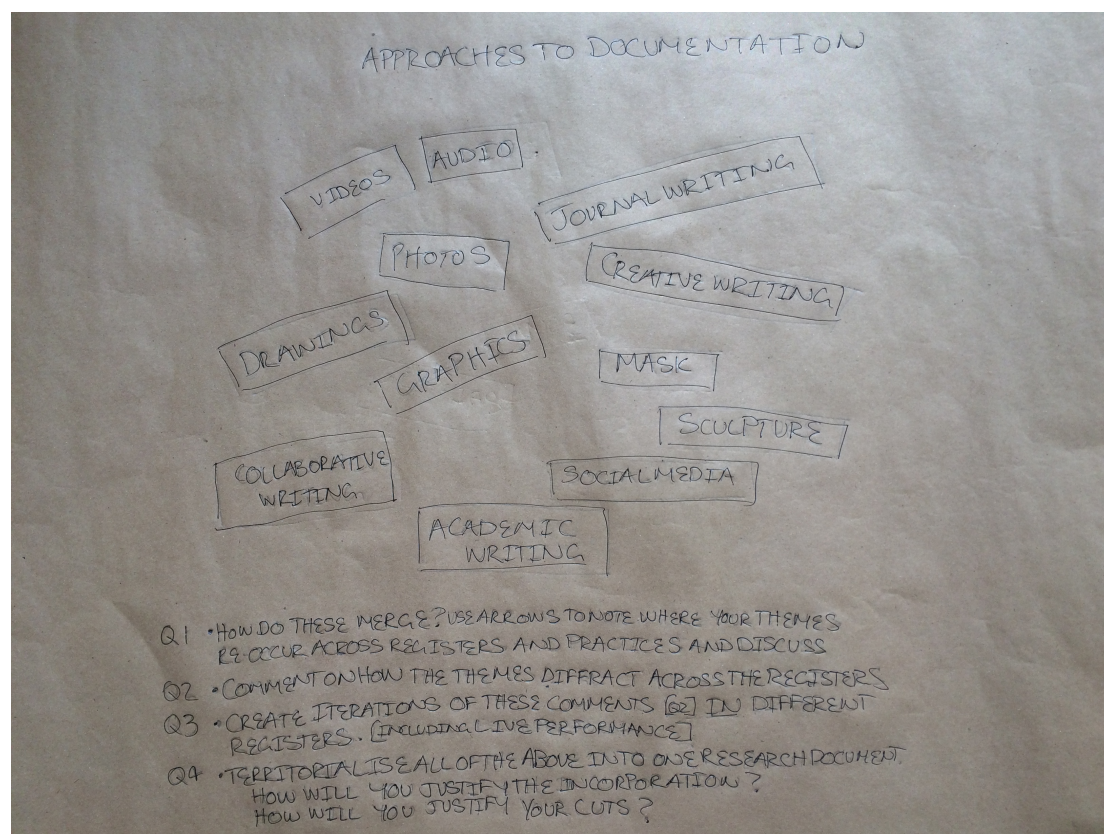
The snapshot of the partial ‘map’ above also cites the importance of peer feedback throughout. Working with peers in their class to develop critical, multi-registered research not only helps with the deterritorialisation (as discussed in chapter 5) but also helps to create maps of collaboration. How do students help each other to create research? Can this be mapped onto / into their work? This hooks into forms of collaborative performance making, here used to help students not only create work, but tease out themes relevant to the work and to their peer group. It also provides an opportunity to both call into question and train representational processes. Oftentimes, throughout the projects mentioned across this thesis, the most useful and provocative moments for the development of the students’ work and their critical discussions have been when another class member has simply said “I didn’t see that”, thus creating huge

opportunities for discussion. Importantly, rather than coming from the ‘power-source’ – the teacher or textbook – it has come from a fellow peer, creating new, legitimate flows of knowledge in the process.

As Kershaw and Nicholson state, this engages with the spirit of PaR, where the legitimization of the authority of the researcher or ‘teacher’ is not where the ‘cut’ around what is considered ‘good knowledge’ or ‘legitimate knowledge’ is made, but rather, where teaching, learning and critical research methods, “...are about the engaged social-environmental production of systems and the cultural production of flexible research ecologies wherein tacit understandings, inferred practices and theoretical assumptions can be made explicit and can, in turn, be queried and contested.” (Kershaw and Nicholson, 2011, p. 2) From a new materialist point of view, what is made explicit, or momentarily ‘cut’ to appear from the entanglement are new forms of knowled/ging that give ‘air-time’ to different approaches to generating criticality that *matters*.

Another ‘map’ follows below on producing and using different forms of documentation of a PaR inspired project. This relates to the work on writing-up discussed in Chapter 5, developing it beyond *The Venice Project* and into a new kind of ‘map’ for pedagogical work on the whole.

Map 2: Approaches to Documentation: Making Your Own Map



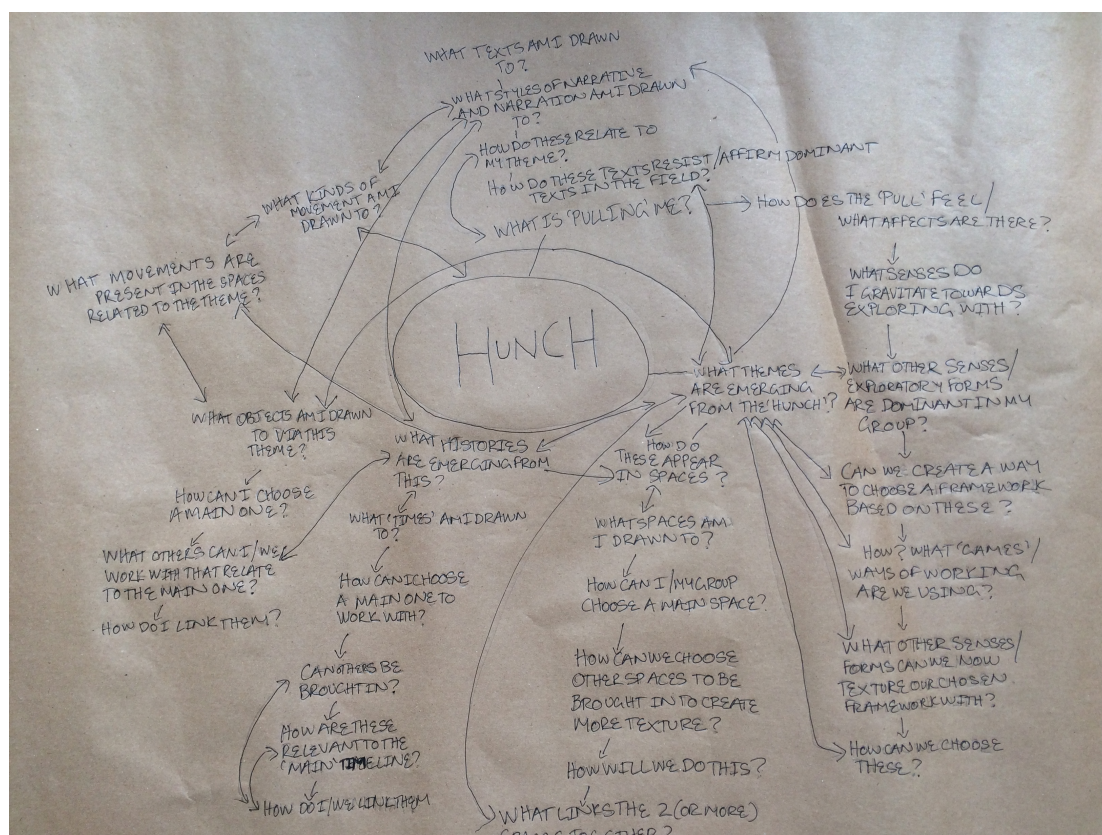
The blocks above are shown scattered across the page, but Q1 in the lowermost quadrant asks how students might merge them. What kind of ‘map’ might they be able to produce when undertaking this? Have they used all these possible forms of practice, or just a few? Have they added any, and justified their use – whether affectively or theoretically? Rather than work with one block alone, encouraging students to work to identify the research themes emerging across blocks allows for discussions on entanglement and on knowledg/ing practices and processes (as discussed in chapter 3).

Furthermore, comments on the emerging, critical themes do not just have to be discussed in language alone. These comments can be mapped through new iterations of performance, diffracting into new creative / critical forms. At any point a teacher or student may decide to make a cut, creating a final document that discusses how the different documenting practices have been undertaken, what critical research has emerged, what performed work has emerged and how critical choices have been made throughout the knowledge making process.

Such a process engages students (and teachers) with the following question: when is a piece of work 'finished'? In this kind of work, documenting practices and practices themselves, become diffractions of each other. When the subject/object divide is no longer taken for granted, but rather is problematised through foregrounding notions such as entanglement in the development of PaR styles of pedagogy, the idea of documentation itself becomes a conflicted one. Which is the 'original'? From a new materialist standpoint this question does not *matter* in the same way as it might for a pedagogue situated in an ontological tradition that divides subject and object. Each iteration formed by the use of a new creative apparatus (for example, a video, a sound recording, sketchbook, a piece of creative writing and any number of other media), provides a different diffraction of the work. In turn, each of these diffractions constitutes not only another aspect of the research, bringing to light new knowledg/ings by virtue of their own inherent difference, but are themselves new performative acts.

Indeed, "[a]cknowledging the performative nature of documentation, the Chicago-based (now disbanded) theatre group Goat Island asked: 'How is a performance *performed* after it has actually been performed' (Goat Island, 2004: n.p)" (Ledger, Ellis and Wright *in* Kershaw and Nicholson, 2011, p.168) I would argue that asking this question as part of the process of engaging with the above map is a vital part of the critical research process as it engages students with the very practice of diffraction and the discussion of how diffraction *matters*. In this sense, what is being created is indeed a new materialist approach to the work, methods and concepts of PaR for transdisciplinary contexts.

Map 3: Full Scale, PaR Inspired Project Map



This 'map' draws on Kershaw's concept of a 'hunch' (discussed in Chapter 2) here used as a starting point. The work pointed to in Map 1 is here developed into a full-scale project. Objects, texts, movement, spaces, histories / timelines are discussed and entangled *in and through practice*, here. Affectivity (discussed in detail in Chapter 6) is also used each step of the way to enhance critical research practice. The arrows show lines of connection I conceived of at the time of drawing the 'map' and provide opportunities for developing discussion and practice on the theme of material-discursivity, spacetime mattering, entanglement and complexity. However, the lines are moveable – I would encourage anyone using the map to take their own flights across the 'map', producing new diffractions and iterations.

The 'hunch' at the centre is embedded throughout the 'map' as many steps ask the question 'what am I drawn to' in different guises. This provides an opportunity to tease out, not only affective 'pulls' and attraction, but also

thinking through performance making. This is because (as discussed at length in Chapter 2, and alluded to throughout the description of the different projects undertaken) working with non-traditional, academic forms of research does not always privilege the linear development of concepts. Rather, more rhizomatic, material-discursive and embodied forms of knowing emerge through lines of flight. Working in one form may well provoke the development of critical research across another form. Although this is certainly different to standard essay-styles of teaching and learning assessment, it remains, as argued throughout, a highly critical form of research practice.

Smith and Dean (whose model of practice-led research is shown and discussed in Chapter 2) take an interesting, and arguably rhizomatic style of approach to discuss the way PaR inspired projects move in nonlinear ways. In their work, they describe projects as manifesting in a combination of process-driven and goal-oriented ways:

Fundamental to our model are at least two different ways of working which are to be found in both creative practice and research: a process-driven one, and a goal-oriented one. To be process-driven is to have no particular starting point in mind, no pre-conceived end. Such an approach can be directed towards emergence, that is the generation of ideas, which were unforeseen at the beginning of the project. To be goal-oriented is to have start and end points – usually consisting of an initial plan and a clear idea of an ultimate objective or target outcome... However, these two ways of working are by no means entirely separate from each other and often interact, as the model implies. For example, while the process-driven approach obviously lends itself to emergence, in fact at any moment an emergent idea may lead the way to more goal-oriented research. Similarly, a plan is always open to transformation as long as it is regarded flexibly.

(Smith and Dean, 2010, p.22)

Whilst Smith and Dean's approach points towards a model that might indeed be considered rhizomatic, opening up teaching, learning and research practices to new and perhaps more dynamic innovations, they still speak of the two ways

they identify as 'inter-acting'. I would reframe this to suggest that process and goal oriented modes exist from within an overall entanglement *intra-actively* and that rather than 'emerge at any moment' in an arbitrary fashion, the modes are cut out, chosen, or become inevitable through deliberate movements occurring within the entanglement, agentially. To enhance criticality however, participating in these cuts by virtue of articulating and bringing them to light *as part of the critical research process* becomes a vital part of a material-discursive approach to PaR teaching, learning and research.

Process and goal orientations produce different diffractions of research, different material-discursive realities. To combine Kershaw's work on 'the hunch', it is not perhaps that there is no starting-point (as Smith and Dean suggest above), but rather that here more affective and aesthetic pulls might also be at play. Thus, goals and processes are intra-actively working throughout any journey through the 'map' shown above, territorialising at different moments of articulation throughout the transdisciplinary, PaR inspired project to produce critical, artistic research moments that form the teaching and learning project.

Ravelling Up

The 'maps' shown here point to open forms of emerging pedagogical practice that capture the underpinning concepts, practices and ethos of the work this thesis has produced throughout the projects undertaken. They are not intended to be solid structures, directly transferable or set in stone. Rather, I hope that they provide shifting horizons for the development of new pedagogical research, new iterations, new diffractions that might take flight from the brief territories the 'maps' provide. They are intended to be read after engaging with the rest of the thesis, teasing out the research that has gone before and presenting traces of practice that can be reformulated over and over again, transformed in new cuts.

Major themes on the journey of this thesis have included diffractions and deterritorialisations of PaR (here too finding new and unorthodox shapes in this study), of practice in management learning contexts, and of the workings of complexity, affectivity, entanglement, agential realism and material-discursivity

and how these might impact upon teaching and learning. It is hoped that the practices described and analysed might act as points on a shifting pedagogical horizon, as lines of flight to be further diffracted, deterritorialised and differenced by new readings, workings and practices. As Donna Haraway states in her work *Staying With the Trouble*: “I want to make a critical and joyful fuss about these matters. I want to stay with the trouble, and the only way I know to do that is in generative joy, terror, and collective thinking.” (Haraway, 2016, p.31) Likewise, the journey of this thesis and its attendant projects has required a navigation through the creative use of concepts and practices. Some have made it to this final (but never finished) diffraction of the work undertaken. Some have been cut out.

Thinking-with, thinking-through, and thinking-of pedagogy via new materialist and posthumanist theories, PaR and management learning has indeed required and produced in me a tenacious will to ‘stay with the trouble’ that such a project stirs up. Nonetheless, it has never been an act of thinking alone, but rather of thinking-with the spaces, writings, objects, voices, texts, communities and regulations of producing a thesis, that I have met inside the phenomenon. Ever entangled, the efforts made here and by others to suggest enhancements for teaching and learning in and for these troubled times for higher education¹⁹ will continue to diffract as we move further into the 21st century, and I hope that this work will add its voice to inspire – through positive or indeed negative impact – new diffractions, iterations and re-imaginings.

It is just one instance of how an experimental research / pedagogy / practice can open a way to think the unforeseen, temporary, unpredictable and contingent, and draw attention to the regimes of normalcy and oppressive institutional sedimentations that higher education spaces often entail and require us to embody.

(Taylor, 2016, p.21)

¹⁹ This is discussed in greater length in Chapter 1, with emphasis on UK higher education contexts.

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